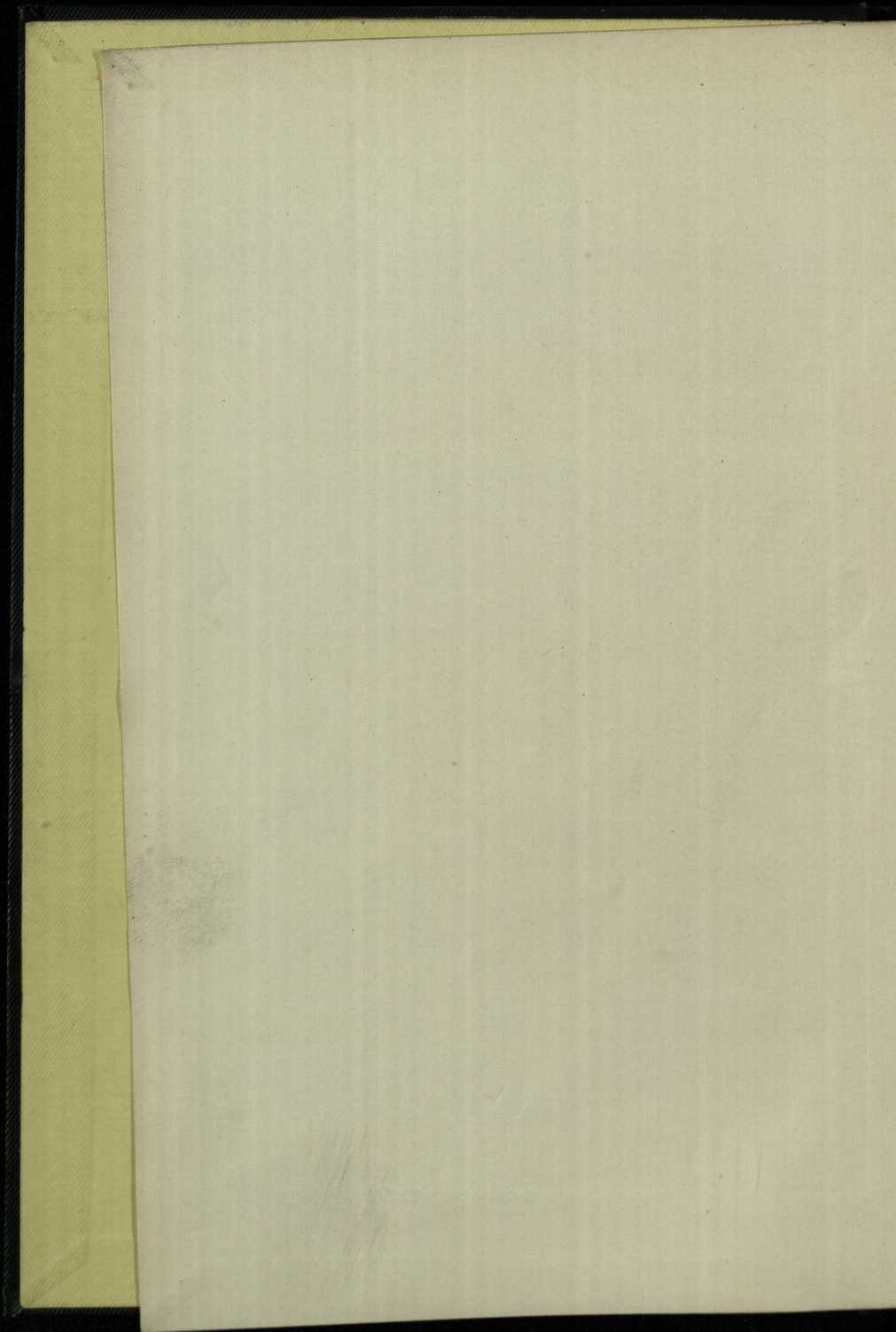




SOUTH KENSINGTON MUSEUM ART HANDBOOKS.

ART OBJECTS IN RUSSIA.

PART II.

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AND GALLERY IN RUSSIA

VOLUME II

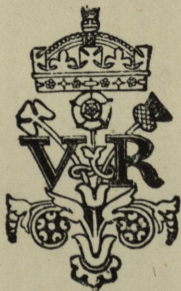
RUSSIAN ART
AND
ART OBJECTS IN RUSSIA.

A HANDBOOK

TO THE
REPRODUCTIONS OF GOLDSMITHS' WORK
AND OTHER ART TREASURES FROM THAT COUNTRY
IN THE
SOUTH KENSINGTON MUSEUM.

BY
ALFRED MASKELL.

IN TWO PARTS.
PART II.



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ART OBJECTS IN RUSSIA
A HANDBOOK

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SOUTH KENSINGTON MUSEUM ART HANDBOOKS.

ART OBJECTS IN RUSSIA.

SOUTH HEMISPHERE MUSEUM ART HANDBOOK

ART OBJECTS IN RUSSIA

CHAPTER VII.

RELIGIOUS ART IN RUSSIA.

THE number of objects in the precious metals used in the services of the church is extremely extensive. The different forms will be noticed and the general style of decoration; the employment of enamels, niello, and gems differs very little from that of the things for secular use already described. The pieces which have been reproduced have been selected from the sacristies of the cathedrals of the Assumption and St. Michael the archangel of Moscow, and from the monastery of Troitsa. At the same time to enable us to give a somewhat more extensive view of the subject than the reproductions alone would permit, some reference to other important pieces will be made, and the description of objects for the service of the church will include works in ivory and materials other than gold and silver.

The history of the introduction and early progress of Christianity in Russia is involved in obscurity and overlaid with legendary stories. There is little doubt that it came from Constantinople, and was not only rapidly spread but firmly established in the country within a short space of time.

Christianity was not the slow result of missionary labour, but rather the whole nation whether influenced by argument, by force, or in obedience to their prince cast aside the pagan worship which they had received from their fathers, demolished the temples and idols, and embraced that faith whose history in their land has

since been less interrupted and more true to its original principles and practice than any other important portion in the east.

The change from paganism to Christianity was immediate and striking. In the zeal of the new converts the great wooden idol, Peroun, was thrown from its pedestal, dragged at the tails of horses, scourged in derision and cast into the river, in whose waters the people, headed by their chiefs, are said to have been baptised in thousands at a time, some standing, some swimming, whilst the priests read the prayers.

There had been previous efforts perhaps to introduce Christianity in Russia but they had left little permanent impression. In 955, Olga, widow of prince Igor went to Constantinople and received baptism. Missionaries at the same time preached and made converts. Nestor the earliest Russian chronicler (1056-1114) testifies to this, and Photius, patriarch of Constantinople and the originator of the Greek schism, in a letter to the bishops of the east, speaks of the Russians having renounced their errors and of their having received a bishop and a priest. But the date most generally accepted is that of the reign of Vladimir the great prince of Kiev, grandson of Olga. As dean Stanley remarks in his *Lectures on the Eastern Church*, "It coincides with a great epoch in Europe, the close of the tenth century. When throughout the west the end of the world was fearfully expected, when the Latin church was overclouded with the deepest despondency, when the Papal see had become the prey of ruffians and profligates, then it was that the eastern Church, silently and almost unconsciously, bore into the world her mightiest offspring."

The eastern Church was then at the zenith of its splendour. The envoys sent by Vladimir to Constantinople to examine and report upon the religion which he had almost decided to adopt were dazzled with the magnificence of the ceremonial. They were wavering in their choice and weighing the merits of the different systems which had been brought before them. Rome they had not seen; Mohammedanism was foreign to their tastes;

Judaism had been found wanting; but the eastern Church appealed strongly to their imaginations and barbaric love of splendour. Hers was St. Sophia, magnificent now, but how much more gorgeous then! Every effort was made to win them, and the victory was easy. "The Russians" says a Byzantine chronicler "were struck by the multitude of the lights and the chanting of the hymns: but what most filled them with astonishment was the appearance of the deacons and sub-deacons issuing from the sacristy with torches in their hands, at whose presence the people fell on their knees and cried 'Kyrie eleison.' The Russians took their guides by the hand and said: 'All that we have seen is awful and majestic, but this is supernatural. We have seen young men with wings, in dazzling robes, who without touching the ground chanted in the air, Holy, Holy, Holy! and this is what has most surprised us.' The guides replied: 'What! do you not know that angels come down from heaven to mingle in our services?' 'You are right,' said the Russians, 'we want no further proof: send us home again.'"

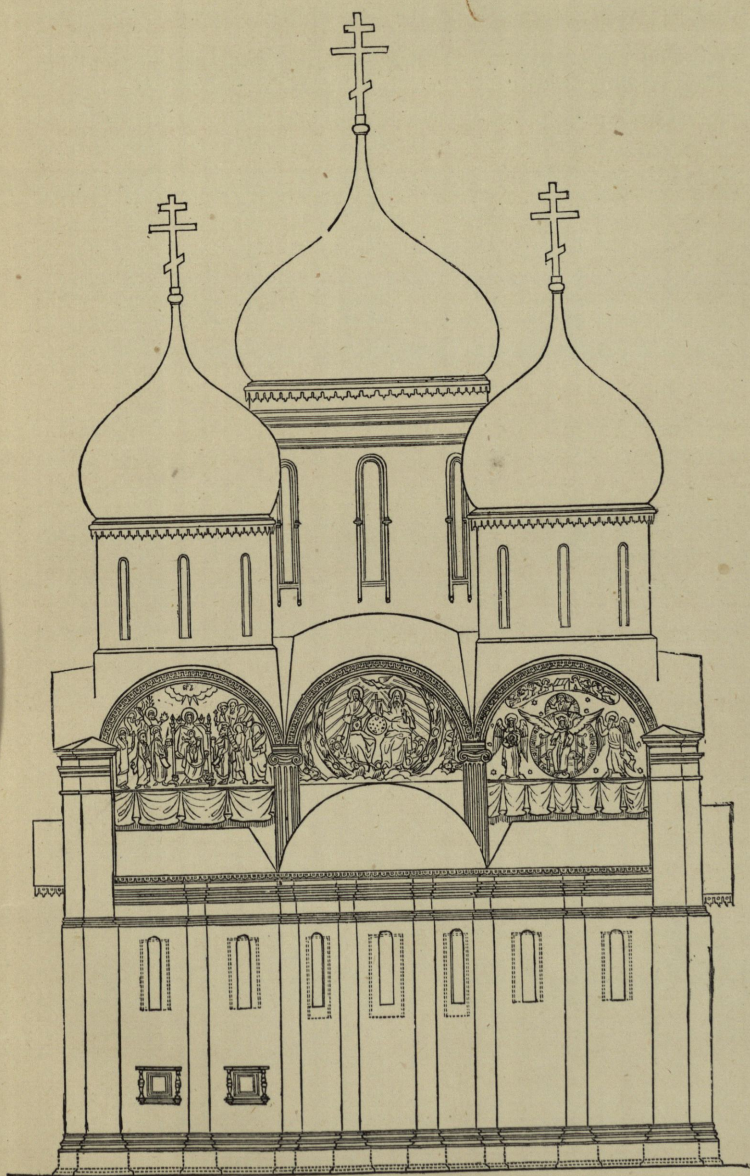
Such was the simple faith of the Russian envoys; such is said to have been the origin of Christianity in Russia. The story itself may or may not in its details be true, but it has the basis of truth in it.

The intercourse of the newly formed empire of Russia with Byzantium was at that time great. The change of religion had been very sudden and it was necessary to build at once new edifices for the new order of things. It was naturally to Byzantium that they turned for their form and ornament. Very quickly churches arose. Novgorod, the cradle of the empire and the capital until the removal to Kiev, was the metropolitan see, and the first cathedral is said to have been built there as early as A.D. 989.

In sketching here the characteristics of church architecture in Russia it would not be possible to enter into particulars. The subject will well repay a more elaborate study. It must suffice to

give some general facts and to refer shortly to some of the principal edifices, which both as to the exteriors and interiors may be taken as typical. What concerns the adornment and style of the objects used in the services of the church does not considerably differ from similar works of art for profane use described elsewhere in this handbook, and the few remarks now offered on the subject must be taken in connection with them. Manuscripts and illuminations particularly appertain to religious art, and the gorgeous vestments used in the ceremonial of the Greek church are closely connected with embroideries and needlework. Some few pieces of church work have been reproduced in electrotpe and will be more particularly noticed. For the rest, the student must refer to some of the many elaborate volumes of coloured plates, and to original drawings which are in the Art Library.

On the introduction of Christianity the earliest churches such as those of St. Nicholas and St. Elias at Kiev were built of wood, and scarcely therefore followed the style of Byzantine architecture in which we find little which retains the primitive elements of wooden construction. The first church built of masonry was (according to tradition) that known as the Tithe church (*dessiatinnaya*) built by Vladimir at Kiev (989). This was built of stone and brick and ornamented in the interior with paintings and mosaic. It was consecrated in 996 and existed until 1240, the time of the Tartar invasion. From the ruins it appears to have been vaulted with the system of hollow pots such as is still in use; the walls were of large blocks of granite and bricks; the pavement of slates of a deep red colour, probably from the Carpathians. That of the side chapels was in small glazed flags something like Dutch tiles, and perhaps the beginning of the description of faïence known as *tsénina* which is noticed at page 182. The sanctuary walls were of mosaic in different coloured marbles, jasper, and glass; the rest frescoed with pictures. The church was restored in 1635, and demolished and rebuilt in 1842.



FAÇADE OF A RUSSIAN CHURCH.

THE HISTORY OF THE

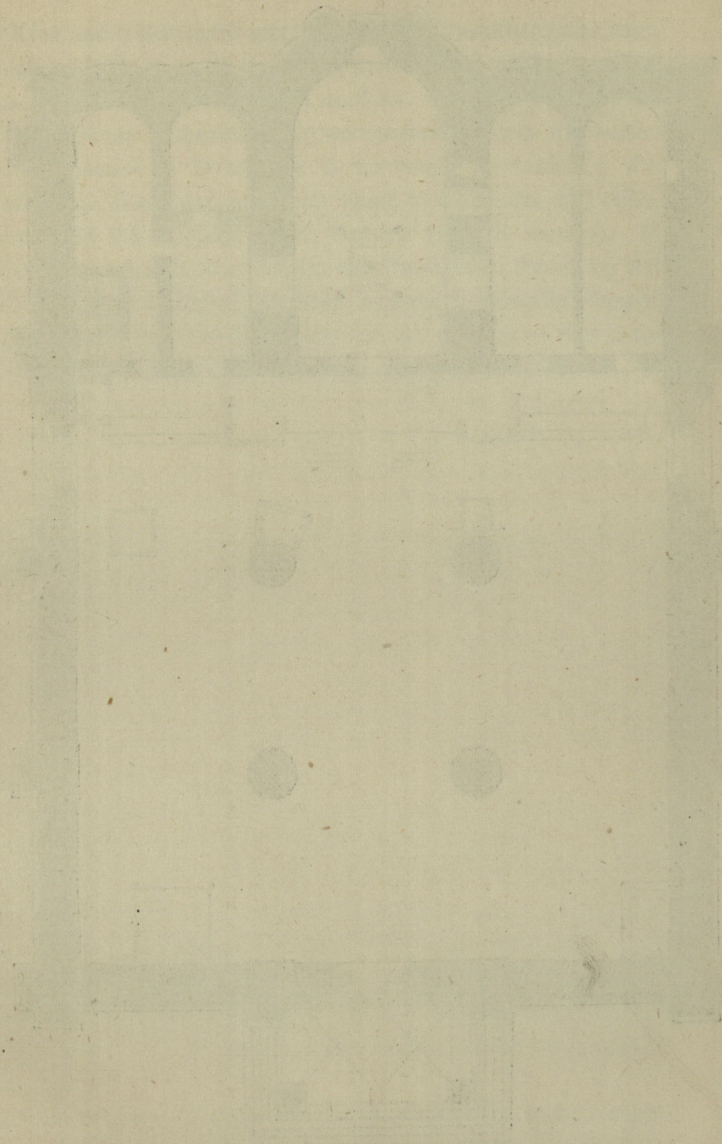
of the city of London, from the first settlement of the Britons, to the present time. The first part of the history is divided into three periods, the first of which is the period of the Britons, the second of the Saxons, and the third of the Normans. The second part of the history is divided into three periods, the first of which is the period of the Saxons, the second of the Normans, and the third of the Plantagenets. The third part of the history is divided into three periods, the first of which is the period of the Plantagenets, the second of the Tudors, and the third of the Stuarts.

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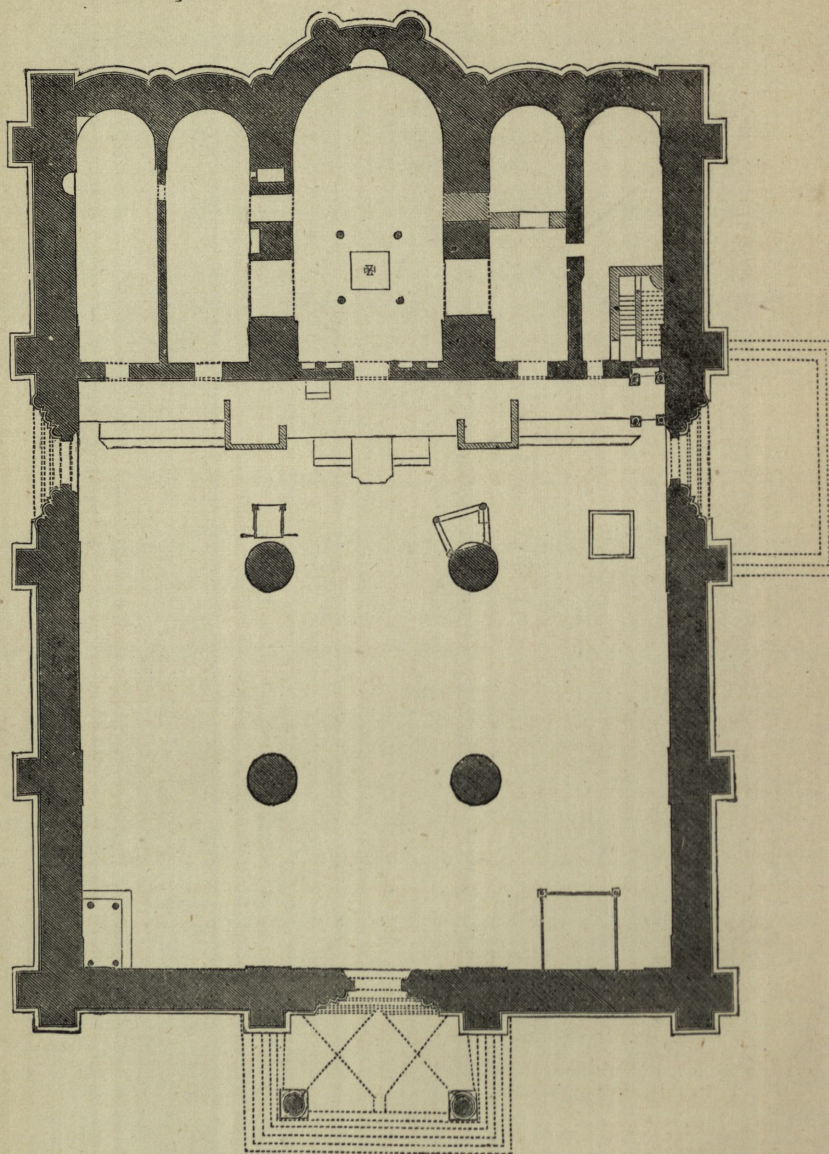
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THE UNIVERSITY OF CHICAGO



THE UNIVERSITY OF CHICAGO

PLATE XVIII].



GROUND PLAN OF A RUSSIAN CHURCH.

At Kiev and Tchernigov specimens of early constructions exist in which and in others of the same period built in the south of Russia the Byzantine element is marked. They may indeed be said to be purely Byzantine. As we progress towards the north-east the influence of Byzantium is no longer so marked; the west steps in. Lombard architects came to build the still existing church of the Assumption at Vladimir (twelfth century). It is believed that Lombard architects were brought to Russia by the first of the grand dukes of Vladimir, and the Lombardic element once introduced left indelible traces in the edifices of that date. The same system was followed later on in the churches of Moscow. The church of the Intercession near Vladimir was built at the same time as the church of the Assumption (1138-1161), and served as a type to the church of St. Demetrius at Vladimir; the latter was however entirely the work of Russian architects and was restored in 1848 by the emperor Nicholas. We find the same type in the churches of the twelfth and thirteenth centuries at Souzdal, Rostov, Jaroslav and other places, and it is evident that the principles of Byzantine construction did not long exist in their purity. In the twelfth and thirteenth centuries the Mongol invasions isolated Russia from direct communications both with the east and with the west and threw it on its own resources.

Up to the middle of the fifteenth century the churches were still Byzantine in style with modifications, producing a Russo-Byzantine mixture. The general disposition of the buildings was in the form of a Greek cross, containing three apses arranged in a hemicycle and separated by a transverse wall with three openings; the central hemicycle higher than the others and in the form of a turret, and all of them surmounted by cupolas. Small and narrow windows were placed just beneath the springing of the dome.

Russian churches if small are on the other hand very numerous. Many of the finest are rather chapels than cathedrals

according to our ideas. In adopting the arrangements of Byzantine structure, though the general character is preserved, the Russians did not adhere to it strictly. Their churches resemble more the plans of the Christian Greek churches of the Peloponnese, of Attica and Thrace. A Byzantine religious edifice is more nearly related to the free and open construction of Roman character. The others are more confined, and are characterised by a multiplicity of pillars relative to the empty spaces. Besides this, Russian religious architecture is characterised by a system of higher construction in elevation than the Byzantine type, which is low. The style is common to the peoples of central Asia whence perhaps the tradition came to Russia. Races of Asiatic origin are fond of towering proportions in their architecture; tall minarets and high-placed domes, showing from afar the sites of populated districts.

The form of a Russian church underwent little change up to the seventeenth century. The annexed figures will give a general idea of its arrangement. (Plates XVII., XVIII.) In the thirteenth century the architects imported from Lombardy brought to bear on the exterior the style of the Lombardic or Romanesque architecture which had so long prevailed in their own country. The gilded dome or cupola, of peculiar onion-shaped form which is so especially Russian, was added soon afterwards. The central cupola, which was adopted from the first, was afterwards surrounded by others; their number reached even to twenty or thirty, and it was not until the sixteenth century at the time of the establishment of the patriarchate (1589) that these were authoritatively restricted to five, which is now the orthodox and obligatory number.

The practice of having two, three, five, seven, nine and thirteen cupolas or spires is as early as the eleventh century. The numbers were figurative: two signifying the two natures of Jesus Christ, three a symbol of the Trinity, five our Lord and the four evangelists or the five wounds, seven the seven sacraments, the

seven gifts of the Holy Spirit, or the seven œcumenical councils, nine the nine celestial hierarchies, and thirteen our Lord and the twelve apostles.

The characteristics of Russian religious edifices are as far removed from those of an antique basilica as from a Gothic cathedral. We find in them a general disposition borrowed from Byzantine, Georgian or Armenian structures, but of a pronounced Asiatic type. Often the series of superimposed arches tier upon tier, one above the other diminishing to the apex, recall, even in their juxtaposition with the Lombardic style, a marked Hindoo influence to which the rounded forms of the bulbous domes give an extra prominence. These metal domes, overlaid with thickly gilded plates or painted in colours and surmounted by tall open-worked crosses from which chains are suspended, and the exterior walls covered with stone elaborately wrought, with coloured bricks, with tiles and pottery or frescoes, present an aspect of great brilliancy.

In the interior the light is dim, the windows being small and few, the walls and pillars painted with frescoes, and with groups and figures in endless profusion, and the screens covered with gorgeous icons. The general effect is one of mystery and of much magnificence, singularly appropriate to the ceremonial of the Greek rite which inspires holy contemplation, mixed with reverential awe in the hearts of the worshippers.

We find the oriental taste strongly developed in the sculptured ornament of the exterior of Russian churches: in the doorways for example. This influence was strongly felt throughout the twelfth century. India and Persia contributed to form the architecture and ornament of that period. Byzantium herself had been to the same sources, but Russia, inspired by her, searched also on her own account and produced a mixture of Byzantine and purely Asiatic ornament. Those elements of oriental ornament were chosen which Russian genius preferred without a servile following of Byzantine likings.

The Russians loved to cover every part of the surface, rarely leaving unornamented grounds or intervals. There is a superabundance of mouldings and fanciful detail. One example may be given to illustrate this: the holy door of the church of St. John at Rostov. The whole of this fine door is Indo-Persian work of great delicacy; the work, however, entirely of Russian artists. The holy door of the church of St. Isidore at the same place (fourteenth century) is also remarkable, and in this a marked difference in style is observable. The form of the doorway is in no way Byzantine; the general effect recalls the Persian and Hindoo; the latter especially in the outlines of the niches in which are sculptured representations of the Passion. The arches of these niches are formed of arcs of circles with a pointed apex; a style of the north of India. The sculptured subjects have a Byzantine character, with a singular leaning to western types. Every part of the rest of the door is covered with floriated arabesque, leaving no portion unornamented.

Gothic ideas and architecture have always been foreign to Russian taste. It may be that oriental proclivities fixed the style to which Russia has since adhered at a time when the Mongol invasions cut it off from the west, and when Gothic architecture was at its best. But it is curious that the tower of the most famous of the five gates of the Kremlin is Gothic. It was built by an Englishman, Christopher Galloway, in 1626. This is the Redeemer gateway, through which no one, emperor or peasant, Muscovite or foreigner, passes to this day with covered head.

Churches of high interest in the ancient cities and environs of Moscow, Novgorod, Vladimir and in the precincts of the great monasteries which abound in Russia, are innumerable. We can speak of one alone of the most celebrated; the metropolitan church of the Assumption (Uspenski Sobor) at Moscow.

The cathedral of the Assumption is one of the many churches situated within the precincts of the Kremlin. It was reconstructed

by Fioraventi in 1475 after the model of the cathedral at Vladimir and in spite of the frequent calamities and fires which have half ruined Moscow still preserves in great measure its primitive character. The introduction of Italian architects in the reign of the grand duke Vladimir has already been referred to, and the result in the Romanesque construction of the edifice is marked. The Lombards were great builders. Their style is distinguished by a profusion of ornament, often grotesque, and by the high towering campaniles with round-headed windows in the different tiers. To these the Russians added their characteristic bulbous-shaped golden domes. The church of the Assumption has five domes resting in the centre of the building on four massive circular pillars, and the sanctuary is composed of five hemicycles. The cathedral of the archangel Michael is close by and was built in 1507 in imitation of it. Near this again is the cathedral of the Annunciation. This, which was built in 1416, is more original in style and recalls the churches of mount Athos or that of Kertch, which dates from the tenth century.

A ground plan of a Russian church has already been given. It is a type which varies little in essentials. Nearly all are crowned with one large centre dome, flanked by smaller domes. These are usually covered with thickly gilt plates, but sometimes painted green, or a deep blue, powdered with gold stars. The effect of the hundreds of gold cupolas gleaming in the clear winter air of Moscow is intensely striking; the gold is so thick and pure and there is so little dirt floating in the air that they retain their brilliant and almost new appearance for very many years.

Within (as has already been stated with regard to all Russian churches), the dimensions are small and the light obscure. Still, the simple, nearly square disposition of the building, the enormous plain-shafted pillars which support the domes, the mass of gilding, the multitude of lamps, produce an undoubtedly grand effect. It is strikingly oriental; and as in Russian churches there

are no seats, but the people stand in a mingled throng, now and then prostrating themselves and beating their foreheads on the ground, each as his own devotion may dictate, the resemblance is still more marked. All the interior is covered with fresco pictures; even the pillars have gigantic figures of the saints and doctors of the church painted upon them. From the high roof hang immense brass chandeliers of a peculiar form with many branches, capable of holding hundreds of candles. In the dim distance, seemingly a wall of gold, is the iconostas, the solid screen which in every Greek church divides the sanctuary from the rest of the sacred edifice. So it was in the early days of the Christian church in the west, and a comparison with an ancient basilica, such for example as St. Clement's at Rome, is not without interest. That too had its apse, dedicated to the holy mysteries, with a seat for the bishop immediately in front of which stood the altar. There also the holy place was separated from the rest of the church by a screen or curtains, a remnant of which remains in the curtains which often hang at each side of the altar in modern Catholic churches.

The iconostas is in all cases decorated with a large number of holy pictures or icons, arranged in formal rows one above the other. It is a solid erection extending from side to side, from floor to roof, and in the centre are the *royal doors*, through which none may pass but the consecrating priest, or the emperor: and the last once only, at the time of his coronation. At no time is any woman permitted to enter the sanctuary.

The most ancient forms of the iconostas date from the fifteenth century. They are for the most part covered with fine sculptures, painted and gorgeously gilt and with little tabernacles surmounted by cupolas and crosses. In earlier times the iconostas was lower: the small columns of the doors still keep the form of the ancient type. The high form of iconostas with complicated ranges of icons are all later than the fifteenth century. Before that period the iconostas was a simple railing or balustrade. It supported

columns to which curtains were attached, to be drawn at the time of consecration. The question is important as regards Christian art and usages, not only of the east but of the west.

The iconostas contains sometimes as many as seven rows of images: that of the *Uspenski Sobor* has five. Their arrangement is guided by certain rules and restrictions. Our Lord and the blessed Virgin must be represented on each side of the royal doors, and on the doors themselves the Annunciation and the four evangelists. On the side doors angels must be represented. Above must be the usual symbol of the Trinity figured by Abraham entertaining the three angels.

The whole of the space behind the screen is known as the altar. The altar itself is square, or rather a double cube. Above it four small columns with a canopy form a baldachino; and the cross is laid flat upon it. Here also is placed the tabernacle or *zion* which is often an architectural structure in pure gold, with figures. There are fine zions of this kind in the cathedrals of St. Sophia at Novgorod and at the Troitsa monastery.

In the apse behind the altar and facing it is the *thronos*, the seat of the archbishop, with seats for priests on either side.

Besides the icons and holy pictures on the screen (and in the cathedral of the Assumption the latter contains the most highly venerated in Russia) other smaller icons are set apart in various parts of the church. As is now the custom, though it is comparatively a recent one, the greater part of the picture, with the exception of the faces, hands and feet, is covered with an embossed and chased plaque in gold or silver-gilt representing the form and garments. Glories or nimbuses in high relief set thick with gems surround the faces, and sparkle as they reflect the light from the multitude of candles burnt in their honour. Some are covered to overloading with jewels, necklets, and bracelets; pearls, diamonds, and rubies of large size and value adorning them in profusion.

The ceremonial of the Greek church is excessively complex,

and the symbolical meanings by which it represents the dogmas of religion are everywhere made the subjects of minute observance. During the greater part of the mass the royal doors are closed: the deacons remain for the most part without, now and again entering for a short time. From time to time a pope or popes pass throughout the church, amongst the crowds, incensing all the holy pictures in turn; the voice of the officiating priest is raised within, and is answered in deep tones by the deacons without. Now from one corner comes a chant of many voices, now from another a single one intones (it may be), the epistle or gospel of the day. Now the doors fly open and a fleeting glimpse is gained of the celebrant through the thick rolling clouds of incense. Then they are closed again suddenly. To a stranger, unable to follow and in ignorance of the meaning, the effect is bewildering.

In writing, even generally, of the arts in Russia some reference to religious music is excusable. That of Russia has a peculiar charm of its own, far above the barbarous discords that are to be heard in Greek and other churches of the east at the present day. There is a sweetness and attractiveness in the unaccompanied chanting of the choir, in the deep bass tones of the men mingling with the plaintive trebles of younger voices, which is indescribable in its harmony. It is unlike any other; yet underneath lies the original tinge of orientalism, the wailing semitones of all barbaric music. No accompaniment, no instrumental music of any kind is permitted. Bass voices of extraordinary depth and power are the most desired. It is said that the tones now used in the Russian church are comparatively modern. They have long been written in the modern style with five lines in the treble clef, not as in the Gregorian, on four lines in the tenor or bass clef.

Richter's *Monuments d'architecture russe ancienne* is an excellent guide to Russian church architecture. The plates give various details, and there is a short descriptive text in Russian and French. Engravings are given of the ancient church of St. George at

Iouriev in the government of Vladimir which dates from the second half of the twelfth century. The different systems may be followed in the plates of this work: the forms of the domes or cupolas, the elaborate carvings and frescoes and the open-worked metal crosses surmounting the domes. Excellent plates may also be found in the *Antiquities of Russia* and in Snegireff's *Russian ancient architectural Monuments* (text in Russian). For a general idea of Russian architecture, however, no better book could be recommended than *L'art Russe* of Viollet le Duc.

The Russian churches cannot be left without an allusion to a remarkable monument, which though erected by an Italian architect in the sixteenth century, is nevertheless an extraordinary and original specimen of Russian taste.

The church of Vassili Blagennoi stands at the end of the great square which stretches along one side of the walls of the Kremlin. Unique of its kind, this eccentric structure, built in the reign of Ivan the terrible, is an instance of the Muscovite pride and love of display, and the desire to construct edifices or monuments striking for their immense proportions or elaborate splendour, which led to the making of the tower of Ivan Veliki and the casting of the great cannon and the great bell. Byzantine in style, the church is still essentially Muscovite. In the details of its architecture, in the form and numbers of its cupolas, in the superimposed arches, in the colours and gilding, there is an unmistakeable Asiatic influence. The Italian element is perceptible, but the architect kept in mind the orthodox love of symbolical forms and subordinated his own taste in order to please those from whom he had received his instructions.

The whole of the exterior is strangely original. Belfrys and cupolas abound in every part, starting upwards from masses of sculpture resembling imbricated foliage, the scales of the pinecone or the opening buds of flowers. Here are bulbous cupolas in every variety of form, size and colour, some cut in salient points, others gorgeous with arabesques or faceted as precious

stones, imitating the form of scaly-coated fruits or twisted and folded as a turban. Above all is the great tower, rearing itself upwards from a crowd of little cupolas ornamented with tiers of arches, decorated with highly-coloured pottery, and terminating in a pine-cone cupola. The mass of varied form and eccentric colouring seemingly without arrangement, and in which symmetry is defied, affords to the eye a picture upon which one gazes with amazement. That it can be a church seems to be an impossibility. It seems rather to be some monstrous vegetable production, a fantastic dream, a Chinese puzzle. Yet the capriciousness of its very eccentricity is to some extent pleasing. One marvels if one does not admire. There is a method in the madness, and if as a whole the production is monstrous, taking in detail isolated portions of the architecture, the educated eye sees that it does not deserve to be dismissed with contempt. Of such an edifice no one could give a more brilliant description than the highly imaginative French writer Théophile Gautier. His impressions are worth quoting in his own words. He describes it as "without doubt the most original monument in the world; it recalls nothing that one has ever seen, and belongs to no known style. One would imagine it to be a gigantic madrepore, a crystallised colossus, a stalactite grotto turned upside-down; a thing which has neither prototype nor similitude. It might be taken for a Hindoo, Chinese, or Thibetan pagoda. In looking at this impossible church one is tempted to ask if it is not a whimsical will-o'-the-wisp, an edifice formed of clouds fantastically coloured by the sun, which the movement of the air will presently cause to change in form, or vanish into nothingness."

A story is told of this building (as has been often told of similar cases) that the architect had his eyes put out by his royal master in order that he might for ever after be incapable of designing such another wonder.

Many of the Russian churches possess very remarkable gates or

doorways, either for the principal entrance or for the royal doors of the iconostas. Some are of bronze, and amongst them are those known as the Khorsoun gates of the cathedral of Novgorod. These are exceptionally fine and interesting. They have been supposed to come from the Chersonese but are undoubtedly western work, the production of Magdeburg artists of the twelfth century. A full and elaborate description of them is given in Adelung's *Die Korschünschen Thüren in Novgorod*, and fine plates showing the details may be seen in the *Antiquities of Russia*. Other brazen gates are those of the cathedral of the Nativity at Souzdal, those at Novgorod, manufactured by order of the archbishop Basil, and of the Assumption at Moscow. These are completely covered with subjects damascened in gold. The first are attributed by tradition to the Chersonese and to the tenth century, but they are probably northern work of a much later period; those of Novgorod were made in 1336. Other gates, such as those of the Savvin monastery at Twer (1561) are of wood completely covered with arabesques and with architectural domed plaques carved upon red, blue, or green grounds, of a decidedly Asiatic character. The fine doors of St. Isidore at Rostov have been already referred to.

Before quitting the subject of architecture in Russia, mention must be made of an ancient building from which several objects have been reproduced. This is the house known as the Romanoff House, in Moscow. It was the birthplace of the Tzar Michael Theodorovitch, founder of the now reigning family, and also of his father Theodore Nikitisch, who became patriarch under the name of Philaret.

In its restored state the Romanoff House is still perhaps the most remarkable ancient building existing in Russia as a perfect specimen of the old dwelling-houses of the boyards. It is built of stone, and the solid exterior walls are as they originally stood. The interior restoration completed by the emperor Alexander in 1859, has been carried out with great care in the exact style of the

time, the furniture and ornaments being authentic and placed as they would have been. Several pieces of old plate are preserved here: and from amongst them a flagon and salt of English work, and the silver-gilt statuette of Charles the first have been selected for reproduction, together with a few others.

The architectural sculpture in many churches of the twelfth century is very rich and elaborate. The ornamentation is a mixture of pure Byzantine art and Asiatic. A fine example is the principal doorway of the cathedral church of St. Demetrius at Vladimir. The archivolt is completely covered with ornament of foliage and fantastic animals interlaced with knotted cordage. Sometimes (as in the same church) the Syriac character of certain details of ornament leads to the supposition that at the time of the crusades the intercourse of Russia with Syria through the Scandinavian populations on their way to the Holy Land was very frequent.

In considering religious art in Russia there are three subjects of importance, besides the construction and ornament of the churches and the sacred vessels and adornments of the altar. These are religious iconography, illuminated manuscripts, and embroideries, falling more properly under the head of pictorial art. The first of these has peculiarities of its own, both as regards the eastern church generally and the national church of Russia, and we cannot altogether dissociate it from the art of working in metal. The second is workmanship in which he who runs may read many elements which have influenced the arts of Russia, and if handwriting is characteristic of the nature and tastes of man we can find evidences here. The third is closely connected with the gorgeous ritual and adornments of the Russian church.

As regards religious iconography we are chiefly concerned with that form of devotional representation usually termed in relation to such Russian pictures an *image*, and known as an *icon*. Icons are religious pictures painted in the archaic Byzantine style,

usually on a gold ground and of various dimensions, from a few inches to life-size or greater. The Greek church rejects all images as contrary to the commandment; but what is represented on a flat surface is not held to be inconsistent with the divine law. In religious iconography Byzantine art is essentially conventional and conservative. In its representation of human types and nature it goes back to the true elements of decorative art which spring from conventionalised forms.

The Russians are intensely attached to their holy pictures. In the churches each and all are the subjects of visits and pilgrimages. In public and in private they are everywhere to be seen. At the corners of the streets, in the numerous little chapels or oratories, over gateways, in railway carriages and steamers, in every shop, and in the lowest tavern, there is the holy picture with the lamp ever burning before it. Thus in entering a shop or other public place one always removes the hat, not on account of the usual politeness but in deference to the picture. This is invariably placed high up in the angle of the walls, in one corner. In eastern countries the corner is the place of honour. In the churches the corners are occupied by the most illustrious tombs. At the coronation banquet the emperor dines in solitary state in one of the angles of the room. It will be remembered that the kings of France held their "beds of justice" sitting on a seat in the left hand corner of the apartment.

These pictures are the chief source of the religious instruction of the Russian peasant. They are his illuminated catechism. He reads them and understands them as the hieroglyphics of Egypt were read. To him the preservation of the old archaic form is a matter of immense importance. His learning on this subject is really great, and he discusses it through the long winter evenings. There is a large pictorial literature reproduced from ancient manuscripts, and of a kind analogous to the coloured *block-books* of the early days of printing.

In religious iconography Russia frankly adopted Byzantine

hieratism. The monks who disseminated Christianity carried with them also the arts across the country. In course of time modifications in detail were introduced, but the immobility of type has been so much preserved that it is extremely difficult to assign a date to an object of religious veneration.

Byzantine religious art seems to exist under quite exceptional circumstances. It is altogether of a different nature from that of the west. It is an art governed by religious laws. Little seems to be left to the fancy or invention of the artist. The formulas under which he works are as precise as dogmas. There is but one school and one epoch. Centuries have not changed it; it is ever the same. It borrows nothing and is inspired only by itself. The artist does not create, but reproduces. He works by a kind of instinct as the swallow builds her nest and the bee her honeycomb. The painter of this school knows but one costume, and for all places and for all times this varies not. It is the same in form, in colour, and in the disposition of the folds. Certain Greek saints are invariably recognised by a small fold of particular form, or an opening in the robe above and below the knee. Tradition fixes the form of the head, the proportions, the attitudes and the attributes; and the same indications over and over again are faithfully represented.

A Byzantine manuscript is preserved at the monastery of mount Athos, the work of a certain monk named Dionysius. It is a manual of Christian iconography, and according to the tradition of the monastery dates from the tenth century and is of strict technical authority. It is in four parts. The first treats of the materials, colours, tools, etc., to be employed: the second, with great precision of detail, gives the subjects of the symbolism and the historical occurrences that should be represented: the third determines the proper places for and positions of certain subjects or holy persons: the fourth fixes the symbolisms peculiar to our Lord and the blessed Virgin and treats of inscriptions. This manuscript was lately discovered and excellently translated

by M. Didron : to whose other interesting works on Christian iconography the student will do well to refer.

The Russian icongraphists possess also their "manual of painting." This is on the same plan, varying slightly in the attributes of certain saints and subjects. In the Vatican library is an illustrated calendar illuminated by Russian painters of the seventeenth century. It was long supposed to be a work of the thirteenth or even of the tenth century.

A characteristic of Russian iconography is the exaggerated austere aspect of the principal persons. The faces are lean, wild, and even savage; their limbs emaciated, their garments few; the same small, thin-cut eyes, long lank hair, and scanty though long beard, are constantly repeated; the same sinewy limbs, emaciated by rigorous fasts, the abnormally rounded skull, the recurring upraised bony hand with fingers symbolically divided. In the Russian church the peculiarity of this last symbolical division is of supreme importance—a sign more cherished and more adhered to as the outward testimony of a great dogmatic distinction than the sign of the cross as the mark of a Christian.

Icons from being at first only used in the churches were after a time introduced into private dwellings. Portable metal crosses and diptychs or polyptychs for private devotion were made and were known amongst the people as "churches."

The Muscovite school of icon painting of the seventeenth century had several branches, such as the imperial, monastic, village, and Strogonoff school (from the family name of the founder).

The Novgorod school followed special rules for the proportions and attributes of the figures. The faces were to be yellow. For the Strogonoff painter the rules even enforced dark green for the face. In what is called the second epoch of this school the colouring was clear; the features still long and thin.

In the sixteenth and seventeenth centuries the painters of icons, although having the highest ideal conception of their

subject, were still far behind in execution. The colouring, perspective, and drawing are very defective. They seemed to dread anything like reality in their works or anything natural in the position of the hands, feet, and figures. Portraiture was allowed, as may be seen on an icon of the Novgorod school of the end of the fifteenth century.

A characteristic is the careful avoidance of the nude in the human figure, naturally resulting in a lifelessness and awkwardness. This is especially to be seen when nude or semi-nude figures were necessarily introduced, for instance, in representing Adam and Eve and angels or evil spirits.

Another characteristic was the inclination to paint male rather than female types, serious and ascetic expression rather than a more amiable sentiment. The infant Jesus Himself looks more like a small grown-up person with decided features, conveying the idea that even as a child He was divested of the natural expression of infantile weakness. The blessed Virgin has generally, especially in western Russia, a serious countenance, and is scarcely ever made to look upon the Holy Child in her arms. An inclination of the head is the utmost. She is altogether too masculine and stern-looking, as if she must not even know the tenderness of a mother's heart. Exceptions there are, however, full of tender grace and beauty.

The early name in Russia for all work in the Byzantine manner was "Khorsounsky" style, probably from Cherson, where Christianity first appeared. The Khorsounsky style in painting is a mixture of Byzantine and Russian, or rather the engrafting of Russian ideas and likings on the Byzantine model. In the Byzantine school the faces are long, the eyes almond-shaped, the nose thin and aquiline, the moustache thin, and the features in general refined. In the Korsounsky school the eyes are rather rounder, the nose straight, a large thickish moustache, and the painting more glazy and highly coloured. The first icons were painted on a yellow ground, produced by yolk of egg and such like mixtures

and not oil-paints. Oils were used later, when the Church took painting into her hands.

As a rule, the conception of ideas was diametrically opposed to the sentiment of the Italian school, nor was there any room for the genius of a Raphael. His beautiful faces would have amounted to little short of rank heresy. Female figures by Russian artists are all more or less alike, and age is depicted in preference to youth.

A cause of all this may be found perhaps in the state of literature of the time, in which there were no romances, no sacred dramas, no chivalric poetry. And as has been said before the Russian clings to the preservation of certain fixed types which have become, as it were, almost as binding in regard to their unchangeableness as the dogmas of his religion.

The inscriptions on icons and similar devotional objects are in Greek or Slavonic. In Greek we find almost invariably the monogram of our Lord ($\overline{\text{IC}}$ and $\overline{\text{XC}}$), and of the blessed Virgin ($\overline{\text{MP}}$ $\overline{\text{ΘΥ}}$). Most of the others are in Slavonic; generally the names of the saints or of the subjects, contracted in an arbitrary manner.

The black Virgins of the eastern church are well known. In all probability the peculiarity of colour was at first simply the effect of time on the painting: a type afterwards perpetuated. On many pictures of the Virgin three scratches are represented on the cheek from which blood flows. These are copies of a celebrated image concerning which the legend runs that a certain priest having struck the picture on the face, blood immediately flowed from it. It is one of the most highly venerated and most commonly reproduced of the many miraculous pictures of the Russian church.

In architecture and other ornamental work, Russia allowed itself a certain freedom, but for its religious iconography it followed rigidly in principle the Byzantine school of mount Athos. Still, while accepting the principles, it did not confine itself absolutely

to the Greek school. There are many types and subjects which are proper to Russian religious art but which are quite unknown to the Greeks. Such are the images of St. Nicholas the warrior, SS. Cyrillus and Methodius and others.

Russian religious iconography includes, of course, the imagery of illuminated books and the frescoes of religious edifices. These are interesting from the general point of view of Christian pictorial representation. In the frescoes which adorn the walls of churches and monasteries, the frequent representation of Old Testament types and stories is remarkable; and equally, the grotesque horrors representing the punishments of hell, by which the minds of the vulgar are kept in religious awe. The icon, understood as a holy picture gorgeously decorated, is of more especial interest, combining as it does, the arts of metal work, enamel, and jewelled decoration. An icon of this description has no little resemblance to the gorgeously decorated mediæval book-covers in the precious metals that we find used in all Christian countries.

In religious painting the Khorsoun image (or rather, the Khorsoun school) has ever been that to which Russian religious feeling has been attached. It has never been tempted by the Italian school of the renaissance. The custom (thoroughly oriental) of enriching the painting with gold and jewels, and of forming thus a magnificent and dazzling piece of decorated metal work, is one from which the western style of painting has been averse. In a richly decorated icon the heads of the holy persons are adorned with crowns or nimbuses, and their necks with peculiarly shaped collars (or *barmi*) of gold or silver-gilt in relief. These are elaborately repoussé, or enamelled in colours on a gold ground, or engraved with arabesques, and loaded with precious stones and pearls. Of such paintings little more remains visible than the faces and hands. But it was not until a recent period (the middle of the eighteenth century) that the practice came in of almost entirely covering the picture with a plate of metal simulating the

contours of the human figure and the robes, and allowing only the faces and hands to appear through openings. Such a practice testifies to a decadence in art almost equal to the dressed up dolls of Spanish and French churches, and in most of the ornament of such images the arabesque repoussé work is no longer of a delicate character but is a bastard and lifeless imitation of Italian ornament. May it not be that the custom is the result of a yearning towards sculptured images, pure and simple, and that the step from one to the other is easy?

Two celebrated icons may be noticed as types. One is that of the patriarch Joassof (sixteenth century) in the cathedral of St. Michael at Moscow. The painting (Greek of course in style) is set in a background and frame of gold repoussé with elegant arabesques and adorned with jewels. The frame is bordered with strings of pearls and set with medallions having figures of saints in niello-work. Another is that known as the Virgin of Vladimir. The painting is of the twelfth century, but most of the adornment is of much more recent date. The crown, nimbus, and barmie sparkle with a multitude of precious stones and strings of pearls, and in the rectangular frame are set twelve sacred subjects repoussé in metal.

Of late years it must be confessed that the inevitable influence of intercourse with the west has somewhat modified the steadfast adherence to the ancient type of iconography. Modern churches, such as St. Isaac's at St. Petersburg, have introduced stained glass windows from Munich of the most approved western fashion. Many of the paintings of saints are imbued with western feeling, and even sculptured figures and groups are tolerated.

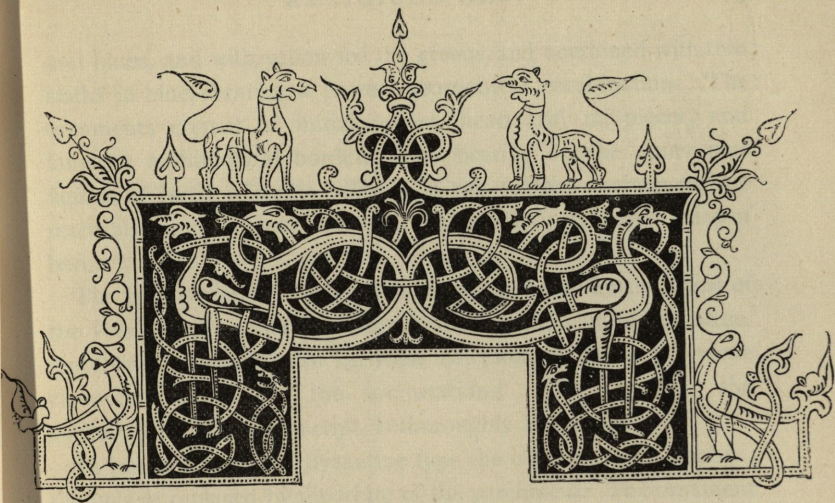
For the study of Russian illuminated manuscripts we have almost all necessary matter at hand in a single volume consisting of one hundred magnificent coloured plates in fac-simile. This is the *Ornement Russe* of M. Boutoffsky. Although the accompanying text is slight, and not explanatory in detail, still by following the chronologically arranged plates an excellent idea of

this branch of Russian art may easily be gained. The most remarkable manuscripts are preserved in the patriarchal library of the sacristy of the metropolitan church of Moscow, in the libraries of the Rumiantsoff museum, the Tchoudoff monastery and the church of St. Michael at the same place, and in the monasteries at Troitsa, and of the Resurrection (New Jerusalem).

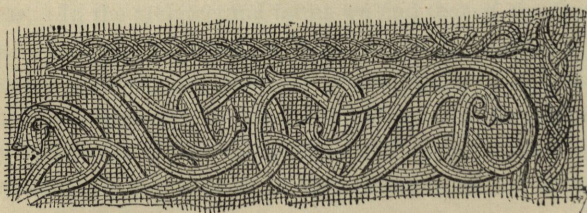
In religious iconography, as has already been mentioned, Russian art adhered rigidly to the principles of Byzantine hieratism. In the ornamentation of manuscripts such a servility is absent. While it appropriated the principal elements of the Byzantine style an independent originality was shown, borrowing and adapting from many sources and yet neither an imitation nor a copy. The study of manuscripts shows the different influences to which the empire was from time to time subjected, and they are important because the dates are known.

From the eighth to the eleventh century Russia was in immediate and constant communication with the empire of the east, and the introduction of Christianity in the tenth century has already been spoken of. The most ancient MSS. of which fac-similes are given in M. Boutoffsky's work are of the tenth century. The earliest are Greek, and the purely Byzantine ornament continues throughout this century and for a great part in the next. Its influence remains constant, as it does throughout the range of Russian art, down to the sixteenth century. France also, Italy, Germany and England, came to Byzantium for instruction in art for three centuries at least. At the end of the eleventh century these began to give it up. Russia remained firm, but mingled it with the elements of her own Slavonic genius, which was again much influenced by India and Persia.

When we leave the purely Byzantine manuscripts and come to the earliest Slavonic, the same types with variations are reproduced. The ornament is characterised by arabesques of pointed ivy-shaped leaves with curled-in edges, in greens, blues and reds on a gold ground, heightened with white for the reds

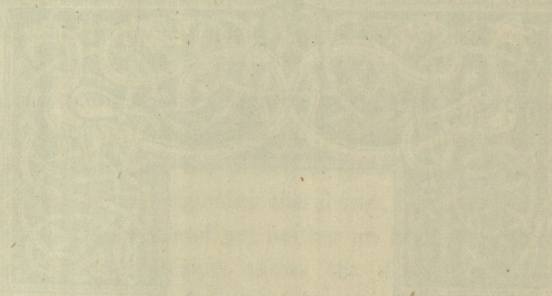


ORNAMENT FROM ILLUMINATED RUSSIAN MANUSCRIPT, 14TH CENTURY.



TWO EXAMPLES OF OLD RUSSIAN EMBROIDERY

THE HISTORY OF THE
REIGN OF
HENRY THE FIRST



BY
JOHN GOWER
IN THE
FIFTEENTH CENTURY

THE HISTORY OF THE
REIGN OF
HENRY THE FIRST

and blues, and with yellow for the greens, and combined with thin stalks in blue, forming a flowery geometrical combination. The ornaments consist of initial letters, head and tail-pieces, and fantastic architectural borders, often bearing on the upper part figures of birds *affrontés*. There is not seldom a characteristic resemblance to enamel and the incrustations in coloured glass of barbaric work.

The manuscript of the tenth century known under the name of the Pearl, in the patriarchal library of Moscow, is quite Byzantine. Another, the homilies of St. John Chrysostom, has a Slavonic character and recalls the incrustations. The Ostromir, the earliest Slavonic manuscript, is thoroughly Byzantine.

In less rich MSS. of Byzantine type the effect is more sombre; the gold is replaced by the white of the parchment. The ornament resembles inlaid work and is not heightened.

In the eleventh century the ornament is still Greek but the gold ground entirely disappears. The art of central Asia makes its appearance. In this and the succeeding centuries we begin already to trace the tendency to the complicated interlaced work and fantastic heads and figures prominent in the fourteenth century.

The character of the ornament is altogether different in the twelfth century. The style is analogous to architectural forms and sculptured ornament; the grounds are completely covered, leaving few intervals. It is Indian or Persian, and there is little which is Byzantine. Other styles, sometimes even western, begin to appear. In the architectural forms we find that of the Russian cupolas. Instead of leafwork we have interlacements and complicated network, and fantastic prolongations of animal life, human-headed monsters, dragons and griffins. In the succeeding century there seem at first to be decided Chinese characteristics. This appears in a gospel-book in the cathedral of the archangel Michael.

The ornament of the fourteenth century is completely eastern;

that is, of India. There is nothing like it in Byzantium. The Tartars are now masters of Russia. The interlaced work begun in the thirteenth century has become exaggerated. It is now characterised by many complicated and grotesque interlacings of monstrous birds and animals, and geometrical and knotted arrangements of double lines. It is oriental, of a kind which perhaps has some affinity with the firmly traced written or painted characters of oriental alphabets. A menologium in the Pogodine collection at St. Petersburg is very like some western MSS. of the twelfth century. We find the same Scandinavian system in Anglo-saxon MSS. of the tenth and eleventh centuries. The question is interesting whether this style came to Russia through Scandinavia, or direct from its eastern source. Or perhaps some German MSS. had found their way to Russia. (Plate XIX.)

Until the fifteenth century we see in Russian manuscripts the Byzantine type mixed with Asiatic Slavonic elements or purely Asiatic; such as the gospel of the thirteenth century in the cathedral of the Archangel at Moscow. The eastern empire had now fallen, and the Tartar domination was at an end. The close of this century and the sixteenth are the most brilliant periods of Russian illuminated manuscripts. They show a freedom, an originality, and a diversity of ornament. The Asiatic feeling is prominent, and the geometrical combinations and harmonies of colour are deeply imbued with Hindoo influence. The purely geometrical character of the interlacings recalls mosaic or inlaid tile pavements. Interlaced circular forms characterise the geometrical combinations. In this century we find a marked return to Byzantine systems with their leafwork in blues, reds and greens, heightened with white, on a gold ground. Persian, Arabic, Indian, all the eastern styles mingled with much derived from western sources, combine to form a richness and (if we may say so) an originality of its own.

In the sixteenth century the introduction of German taste brings about a decadence in art. Western art cannot engraft

itself on that of the east without being accompanied by a deterioration of the character of the whole. From all that Russia borrowed from Persia, India, and Byzantium, it gathered force. From the west, on the contrary, came the inevitable weakness and want of harmony which has always characterised the endeavour to assimilate western art and forms with eastern methods. In the Russian manuscripts of this period we find the German ornament in the curly leaf in white upon black grounds, but it harmonises ill with the oriental surroundings.

As in the west, part of the daily work of the Russian monk in the middle ages was (and perhaps still is, to a less extent) the production of illuminated manuscripts and miniatures; at the present day a large quantity of holy pictures or icons of a superior class, carved in wood or painted and embossed with metal, comes from their hands.

Many of the manuscripts in the libraries of the patriarchal sacristy at Moscow, of the monastery at Troitsa, and in other parts of the empire, are enriched with splendid miniatures which are interesting under many aspects, although at present almost entirely unknown to the west.

A great number are of the sixteenth, seventeenth, and eighteenth centuries, that is, of a time when in France, Italy, and Germany engraving had rapidly substituted itself in the place of the illuminations in the earlier art. In the miniatures of the best period the art of the Russian illuminator is distinguished by an originality and sense of humour which is most striking. It is above all Russian art distinctly national. A comparison of the illustrations of the Bible or of the lives of the saints with similar German or French miniatures or engravings reveals scarcely any point of resemblance. Nothing is more interesting than the study of these works of that branch of the eastern church, which has been more continuously national in its history than any other of the same stock. Sufficient materials are now not wanting in the Art Library of the South Kensington Museum, amongst the principal being

the *Ornement Russe*, and the large and valuable collection of fac-similes presented by the Early Russian Text Society of St. Petersburg.

The Early Russian Text Society was founded in 1880 for the purpose of reproducing exact fac-similes of the literary treasures of Russia. Since that time it has produced upwards of fifty publications, many of which are of considerable importance and contain a large number of elaborately-coloured miniatures and ornaments. They consist principally of ancient Slavonic and Russian manuscripts of the Holy Scriptures, lives of the saints, homilies of the fathers, &c. : the attention of the Society being also turned to other ancient works of importance relating to sciences and arts, history, geography, music, and annals and chronicles of various kinds. One of the first published was the life of St. Alexis from the imperial library, a manuscript of three hundred and eight pages, of the seventeenth century, ornamented with two hundred and twenty-five illustrations, of which a hundred and twenty-six are illuminated. The most important, perhaps, is the life of St. Nicholas the miracle-worker. The original is in the Rumiantsov Museum of Moscow, a folio manuscript of four hundred leaves written in demiuncial letters of the sixteenth century. It contains more than four hundred miniatures, many of them very richly adorned with gold. Thirty of these are completely reproduced as specimens: the remainder are in outline.

Amongst the first works of the Society is a collection of very early representations of the blessed Virgin; one that of the Virgin of Lydda (the most anciently venerated in Russia), the Virgin with three hands (τριχέιρ), the Madonnas attributed to St. Luke, and others which are remarkable for their naive simplicity and the affinity which exists between them and similar productions of the Greco-Italian school.

The obituaries, called in Russia *synodicon*, have much analogy with the "ars moreindi" of the west. An example is the

synodicon of Dedovsk; the agony of the dying person in all its phases and the moments immediately preceding and following death are depicted in coloured drawings.

Works of this kind are in great variety, from the gorgeously illuminated manuscripts made by order of great princes to those more especially for the use of the people. For centuries they have continued to speak to the latter as they do even at the present day. With regard to the origin of the style of the illustrations and ornaments, analogous though they may be to what we may find in Persian and Indian, Chinese, Italian, German, French, or Anglo-saxon illustration, we have in them another example of what is characteristic of Russian art, that is, an originality which, though perhaps inspired from a foreign source, is not to be called a copy from any one which they may appear to resemble. The traditional model has perhaps to be sought farther back.

Although the general state of education in Russia in the seventeenth century was low, yet illuminators of manuscripts and painters of icons, or as they were called, "Good Masters" (*Mastera dobrovo*), were obliged to have a certain amount of learning, especially of the Holy Scriptures, the fathers, and the lives of the saints. Each master had his own speciality. One made the drawings, another painted figures or faces and so on, and each taught his pupils his particular branch only.

The following is extracted from a quaint account of the precepts instilled into those whose business it was to make works of art for religious purposes: A painter was to be godly, steady, not given to laughing; not a thief or a murderer; pure in body and soul. He must frequently visit the fathers (the clergy), fast and pray. He may then paint the pictures of our Lord on the model of the old painters. If he so live, the Tzar will take him and have him instructed. He will send him to the fathers and see that he lives in purity. And if God give him the grace to be clever in his work and if he live purely, then he shall become equal to his master. And if a disciple paint badly, then the

master shall be reprimanded as a warning to others, and the pupil shall be told not to meddle any more with painting. And if any teacher shall hide his art from his disciples he shall be tortured in hell-fire, as was done to him who hid the talent. And whoever shall paint badly or not according to the given model, or shall live impurely, shall be expelled, there being other trades besides icon painting.

The study of embroideries and needlework in Russia embraces a wide field and presents many examples of national characteristics, from the gorgeous fabrics made for the use of palaces and churches to those in common domestic use, and the sampler work of the peasant population. The latter kind of work has always been especially characteristic in Russia, and the designs embroidered or woven in the fabric of the borders of household linen, and some articles of costume, especially head-dresses and chemises, mark in an especial manner the artistic tastes and originality of the people. This class of work is, for the most part, embroidered (the pattern on one side only) in red cotton, in simple lines or cross-stitches; or in white with threads drawn out; or in cottons, silks and wools of different colours, mingled or alone. Sometimes the designs are woven, and again embroidered upon. We find geometrical mosaics, lozenges and crosses with denticulated edges, floral motives borrowed from Persia, men, animals, trees and monsters. Often the figures are *affrontés*, or are back to back, having between them a tree or a flower. It is only necessary to allude to the frequency of this figure in the stuffs and ornaments of Persia, and the worship of Mithras. The museums of the Academy of Science and of the Imperial Geographical Society possess curious collections of this work. (Plate XIX.)

Besides their normal use, objects embroidered in this way serve to ornament the peasant's dwelling on fete days, suspended along the walls and decorating the holy images. They are for him a primitive picture gallery. The habit of embroidery has always been constant; old pieces descend in families, and the same

designs with slight variations are perpetuated from generation to generation, forming a science full of technicalities perfectly understood.

The origin of the ancient style of ornament and design is quite uncertain. If a worker is questioned the only answer would be that they work from memory and tradition transmitted from one generation to another. It is equally a matter of uncertainty to fix dates or localities. The figures and ornaments are not peculiarly national, for they are to be found amongst many other peoples. A comparison, however, of the figures (such as the double-headed eagle and fantastic quadrupeds) with similar figures in illuminated manuscripts will lead to some conclusions from which it would appear that the designs of this kind of needlework go back to the earliest times of the Russia of history. They are also distinctly oriental. They are Asiatic. Again, though the peasant is absolutely unaware of it, every line, every form has its signification. In designs which are composed simply of geometrical lines, where the figures are conventionalized to the last degree, religious signs and religious emblems, signs of good wishes and good augury, common to the east, are to be traced.

As already, in the case of manuscripts, the reader must be referred to a work containing plates illustrative of this class of work. The *Ornement Russe* of M. Stassov contains a large number of well-selected examples preceded by a short text from which the following may be quoted: "The finest, the most interesting and as it would appear, the most ancient specimens are generally found in the greatest profusion in the governments of the northern zone (Novgorod, Pskov, Tver, Archangel, Vologda, Olonetz and St. Petersburg). Here are found the majority of embroideries executed almost exclusively in red cotton, with designs of trees, animals, and human figures. The Persian influence is here dominant; the Finnish in a less degree. In the governments of Vladimir, Jaroslav, Nijni-Novgorod, Penza, Simbirsk, Tambov, Woronej, Saratov, &c., the Finnish element is

predominant. As to material, wools and silks play an important part; geometrical figures are prominent; trees, men, and animals less frequent and less characteristic. In the provinces to the south of the centre (such as that of Orel) a marked place is occupied by little flowers and garlands; trees and figures of men and animals are absolutely wanting."

The work of M. Stasov does not illustrate this class alone of needlework. Other specimens of a richer character are shown to which attention is directed. But embroideries and needlework, as a class, do not enter sufficiently into our present plan further than to speak of them in general terms. Connected with the subject, however, are the vestments and textile ornaments of the Greek church in Russia.

The principal churches and monasteries in Russia possess rich stores of vestments; some of comparatively high antiquity which are preserved with scrupulous care and still used on occasions of great ceremony. In more modern vestments the ancient ornament is to a great extent strictly copied.

The *saccos*, formerly the principal vestment of the patriarchs and an emblem of sovereign power, is now common to all Russian bishops. It is in the shape of a dalmatic, formed of two square pieces of stuff joined together at the neck and open at the sides, having wide short sleeves. Many of the finest of these vestments are elaborately embroidered in gold and silver and ornamented with figures of saints; and in the stuffs themselves sacred subjects are often woven. They are also thickly sewn with rows of seed pearls which follow the lines and edgings of the vestment and border the sacred images. They are besides set with enamelled, nielloed, or jewelled plaques of gold or silver. Texts in Greek or Slavonic often border the whole of the edges of the garment. These are elaborately worked in gold or silver, or the letters formed completely of seed pearls. The *saccos* of the metropolitan Peter (made in 1322), of Alexis (1364), of Photius (1414), and of Dionysius (made in 1583), are remarkable vestments of this

character, to be found in the patriarchal sacristy at Moscow. The stoles, which usually correspond, are long, narrow, and nearly straight-sided to the bottom. A peculiar episcopal ornament is the *epigonation*. It is a large lozenge-shaped ornament embroidered and worked in a similar manner to the other vestments, and by bishops is worn hanging from the right side.

The usual form of mitre of a pope of the Russian church is well known. The earlier kind was a sort of low cap with a border of fur, something like the cap of a royal crown, and probably not different in type from the head dresses of bishops of the west. Some are sewn thick with pearls bordering and heightening the lines of the figures of saints, and forming the outlines of the Slavonic inscriptions. Such is that of Joassof, first patriarch of the Russian church (1558). This is illustrated in the Martinoff drawings in the Art Library. Those of later times are often of metal richly set with precious stones. Sometimes they assume a more conical form, surmounted by a cross, like an imperial crown, as that which is termed the Constantinople mitre, said to have been made in the time of Ivan the terrible. The mitre of the celebrated Nikon (1655), who aspired to papal prerogatives, is diadem-shaped and remarkable for the richness of the precious stones with which it is set. The most usual shape recalls to some extent the favourite cupola, spreading out from the base to the top.

Some very curious embroideries which, though it is difficult to assign a date, are certainly Russian are in the monastery of St. Antony at Novgorod. One represents two griffins *passant* before a kind of *hom*: another, two bears in a like position. They are embroidered in gold on a red ground.

Many early travellers give ample evidence that rich stuffs and embroideries were common in the courts of the Tzars. Amongst them, Jacques Margeret, the Burgundian in the service of Boris Godounoff, speaks of all kinds: "d'estoffe, à sçavoir drap d'or, et d'argent, de Perse, de Turquie; toute sorte de velours, satin

damas, taffetas et autres estoffes de soye." Samuel Maskiewitch, a contemporary of Margeret, mentions: "des tapis brodés en perles fines et d'autres objets de ce genre."

In many of the old houses, palaces, and monasteries in Russia, peculiar stoves are to be found made of pottery, painted in colours in an original and striking style. The description of *faïence*, of which the tiles are made, is known as *tsénina*, and the industry was largely developed in the sixteenth century, after which time it became common.

Under the denomination of *tsénina* were comprised all descriptions of enamelled and glazed pottery, and it is not possible to say exactly what the term signified; it probably meant the actual enamel or glaze and the processes of applying it. The earliest production of this *faïence* was due to Byzantine workmen, and appeared in Russia as early as the tenth century; but it was not until the twelfth or thirteenth century that Russian workmen began to decorate with it the walls and pavements of the churches and objects of domestic use.

From tradition and the study of ancient buildings and works in which it is used we gather that at one time every town in which a factory of this *faïence* existed had its favourite colours. Thus Rostoff was remarkable for its preference for blue and green; Moscow for green and light-blue; Vladimir for its painting of figures and plants. The manufacture originally acquired from the Greeks soon became adapted to Russian tastes and likings, and underwent also a Mongol influence. The sixteenth and seventeenth centuries were the periods of the greatest development in Russia of the manufacture of *tsénina*, as they were also of enamels.

A favourite application of the *faïence* was the decoration of stoves, and there are several fine examples existing in collections and in the halls of the ancient *Terem* (palace of the Tzar at Moscow), in the church known as the palace of Yaroslav at Novgorod, and in monasteries such as Troitsa. The town of Yaroslav, especially, possesses the largest collection of these ancient

stoves. They were formerly covered with blue and green tiles, either plain or figured, and decorated with designs in colour, sometimes even with figures in relief produced by impressed stamps and with inscriptions. Sometimes they were circular, or in the form of a cupboard with columns, and sometimes imitated from the Tartar stoves.

In the eighteenth century, tiles after the Dutch fashion were made in the towns of southern Russia. These are distinguished by the originality of the designs and the figures of birds and animals with which they are covered.

Tiles were made in fine and well-purified clay, covered with a glaze of which the composition and preparation did not considerably differ from that of enamel, except that the substances of which it was composed were coarser and consequently less costly, and that it was applied in a semi-liquid state, while for enamel the paste was thick. Little of the nature of the composition is known, certain secrets being jealously guarded. It appears to have been composed of tin and lead melted and mixed with powdered glass and potash, the colours being produced by the addition of metallic oxides.

CHAPTER VIII.

TROITSA MONASTERY. RELIGIOUS ART IN METAL.

THERE are a large number of famous monasteries in Russia, and some of their treasures as well as those of the great cathedrals, such as at Novgorod, contain rich accumulations of objects of art, both Russian and foreign.

Besides St. Petersburg and Moscow, the only other place visited for the purpose of making reproductions for the South Kensington Museum has been the monastery or lavra of Troitsa. A brief description of this monastery may therefore be interesting.

The monks of the Russian Church are all of the same order and entirely distinct from secular ecclesiastics. The rule which they follow, and from which in principle they have never deviated, is the rule of St. Basil, a rule of asceticism, prayer, and contemplation. Amongst them we must not look for learning, or preaching, or teaching, or the arts, to a high degree. The monks of the east have never shown the spirit, the vigour and life, so remarkable in the west. Dean Stanley, in his *Lectures on the Eastern Church*, says: "As a general rule there has arisen in the east no society like the Benedictines, held in honour wherever literature or civilisation has spread; no charitable orders like the Sisters of Mercy, carrying light and peace into the darkest haunts of suffering humanity. Active life is, on the strict eastern theory, an abuse of the system." As a class, the monks represent the highest grade in the hierarchy of the church. In them is centred

whatever there is of learning, and socially their status is beyond comparison of higher consideration than that of the parish priests. The secular clergy are of a different class: coarse, dirty, and in social distinction little above the peasants from whom their ranks are recruited.

From the large donations and bequests of the Tzars and private individuals, the monasteries became rich in lands, in treasures, and in serfs. Troitsa alone at one time, it is said, possessed 120,000 serfs, and it has been computed that in the early part of the last century nearly a fourth of the whole population of the empire was under the jurisdiction of the church. Then came the secularisation of their property and their decline. Their wealth and splendour are not now as of old. Some, as for instance the great monastery of Troitsa, still retain a considerable amount of property and distinction. For the most part they are not now rich, although sufficiently endowed for all purposes of an ascetic life.

The monastery, or lavra, as it is called, of Troitsa is the great place of pilgrimage of Russia, which every good Russian, if he is able, thinks it incumbent upon him to visit once at least in his lifetime. It is situated about sixty miles to the S.E. of Moscow, in a wild, little-cultivated region, but in the midst of woods and forests which at one time were immense.

Sergius, the founder of Troitsa, died on the 25th of September 1382. Thirty years afterwards his body, said to be incorrupt, was solemnly transported to the cathedral church of the monastery, where in the shrine or coffin, which is always open, it may be seen to this day visited with profound veneration by thousands of pilgrims.

After his death the monastery continued to increase in extent and importance, at one time containing three hundred monks. From time to time it suffered from invasion and was several times besieged, which its vast strength enabled it to resist. The fortifications with which it is surrounded were completed in the

sixteenth century in the reign of Ivan the terrible, one of its great patrons and benefactors. The walls, divided by four fortified gates, are no less than 4,500 feet in length, their height being from thirty to fifty feet with a thickness of twenty feet. At the angles are eight towers, some square, some hexagonal, each of a different architecture. The walls form a solid rampart, on the thickness of which is a covered gallery, paved with red brick arranged in herring-bone pattern, and forming a magnificent promenade corresponding to the cloisters of a western monastic building. Within the monastery are eleven churches, of which the principal one is the cathedral church of the Trinity containing the shrine of the founder.

Within the walls this famous monastery presents rather the aspect of a fortified town, with its blocks of detached houses, its churches, shrines, workshops—even a palace for the accommodation of the Tzars—its paved alleys and courts, its clumps of trees and masses of foliage. In the centre rises an immense tower or belfry, 290 feet in height, which was designed by Rastrelli and completed in 1769. This splendid campanile contains forty bells hung in several tiers, one of which, named the Tzar, is one of the largest in the world, weighing no less than sixty-five tons, or nearly five times as much as Great Paul.

The principal church at Troitsa is famous, and in general characteristics it differs little from others. It is small and dark; open, and free from seats of any kind. But in the distance, visible between the plain and solid stone pillars, is upreared the iconostas, covered with pictures, with the ascetic images clothed in their glittering metallic robes, crowned with gorgeous crowns, and hung with necklaces and sparkling collars. Many lamps hang before each, and in the centre of the screen the royal doors are closed.

The sacristy consists of four rooms, of which the principal one is a kind of museum in which is exhibited an astonishing quantity of rich vessels in gold and silver, some of them set with very remarkable jewels. Amongst them it is interesting to find

several specimens of English plate, three of which will be described further on.

Within the precincts of the monastery is a small shop, kept by two of the monks, where are sold all kinds of icons, crosses, and other religious objects, painted or carved in wood, besides the water from the holy well, oil for burning in the lamps at the shrines, incense, and other things, of which most pilgrims lay in a good store. The icons, both painted and carved, are remarkably good, and sold at exceedingly low prices. Some of the former are painted on thick blocks of wood in miniature style, and heavily gilt, and for eight or ten shillings a very good specimen can be got. The carved pictures are cut with a knife in soft wood, and though all made by hand, they scarcely vary in a small detail. For centuries, perhaps, the same rigid archaism has been preserved, the artist following in the most accurate manner, as has been before noticed, the traditions that have been handed down to him.

In a chapel near the principal church lie, in coffins above the ground or beneath catafalques as is the oriental fashion, the remains of former abbots and priors of Troitsa. His tau-shaped crozier stands near each, and numerous lights burn around. Night and day without ceasing priests, who relieve each other, read prayers and passages from the Holy Scriptures.

Religious art in metal work forms a large part of the general subject with which we are engaged : and, in fact, religious feeling is bound up so intimately with all the arts of Russia that we must expect to find in the objects devoted to the service of the church and those for secular use, little difference in style or workmanship. Amongst the objects selected in Russia for reproduction we have not a very large number of specimens of church work. Still, there are few things in the whole collection which are likely to give a clearer idea of the best artistic work. Some of the principal pieces will therefore be described, and a reference made to some others illustrated in the *Antiquities of the Russian Empire*, and

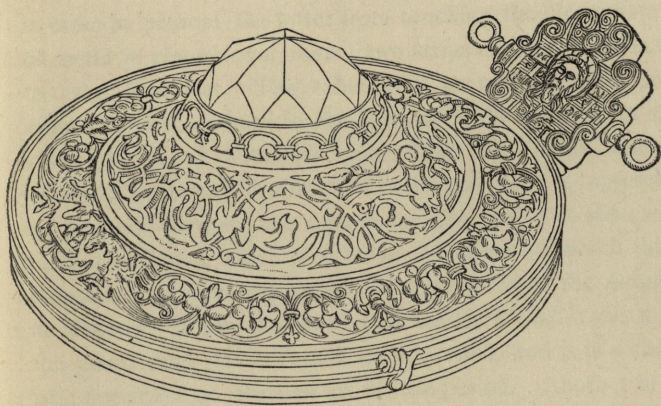
framed for exhibition, or to the series of coloured drawings made expressly for the Art Library which are referred to as "Martinoff drawings."

M. Martinoff of Moscow has already executed for the Russian government a series of nearly two thousand drawings in colour of objects of art to be found in various museums and churches in Russia. They are admirably done, in a style peculiarly his own. It would be difficult, short of absolute reproduction, to give a better idea of such objects, their materials and textures. The same artist was especially commissioned to make sixty drawings for the South Kensington Museum.

The form of the chalice used in the Russian church varies considerably, as it does also in that of the Latin church. In general characteristics the two have much in common. Among the pieces reproduced we have no examples of chalices, nor are there any plates of interest to which we can refer. It is true that one of the reproductions from the Troitsa monastery is termed a chalice, but it is more probably an ordinary drinking-cup. In the church of St. Michael at Moscow there is a very magnificent gold chalice with its paten, elaborately enamelled with figures of saints and other ornament, set with precious stones; a fine specimen of the work of the last century. Chalices of any considerable antiquity would seem to be uncommon. At least we have little information concerning them.

In early times chalices were made of wood or crystal as well as of gold and silver. An ancient chalice of crystal is preserved in the cathedral of the Assumption at Moscow, and the wooden ones of SS. Sergius and Nikon are in the sacristy at Troitsa. On some old icons our Lord is represented as giving the holy communion to the apostles out of narrow-necked vessels which appear to be made of alabaster.

The Greek rite for the celebration of the holy eucharist requires three things which are not used in the western church. These are the knife or spear, the star or asterisk, and the spoon



PANAGIA OF THE PATRIARCH HERMOGENES.

1871

Received of the
Hon. Secy of the Navy
the sum of \$1000
for the purchase of
the ship "Albatross"
for the service of the
U. S. Navy.

Witness my hand and
the seal of the Navy
at Washington
this 10th day of
January 1871

John A. B. Smith
Secretary of the Navy

for the administration of the chalice, as the sacrament is received by the laity under both kinds. It may naturally be supposed that such sacred objects would be the subjects of high artistic workmanship. The paten itself is often elaborately enamelled and otherwise decorated, whereas in the western church the rubrics require it to be plain.

The ceremonial of the preparation of the bread (which is leavened and in the form of a small loaf) is exceedingly complex. Portions are cut out for consecration, and for this purpose a knife called a "spear" is used.

These portions, placed on the paten, are covered with a veil, and in order to prevent the latter from touching the elements a piece of metal is placed over them: two strips crossed, and bent so as to have four feet. The tabernacle, or perhaps more properly ciborium, is sometimes in the form of a hill or mount of gold or silver-gilt, or of a temple, and there are many remarkable examples. One at Troitsa is of solid gold with a representation of the Last Supper; the figures are also gold with the exception of that of Judas, which is of brass. Another (of which there is a reproduction) is in the sacristy of the church of the Assumption at Moscow. From the inscription we learn that it was made for the grand duke Ivan Vassilievitch in 1486, and it is a characteristic specimen of Russian art of the period. Another of which the museum has also a reproduction is in the monastery of Novospasski near Novgorod, and is extremely interesting as an example of such an early period as the twelfth or thirteenth century. This last is of silver-gilt in the form of a small shrine with a low dome or cupola of late Byzantine character surmounted by a cross. It is square with the corners cut into four smaller sides having columns and arches and figures of an emperor and empress. Down the narrow spaces run borders of rolling leaf moulding. The top is an irregular dome or roof in eight curved compartments.

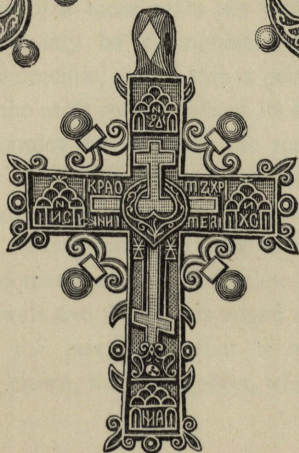
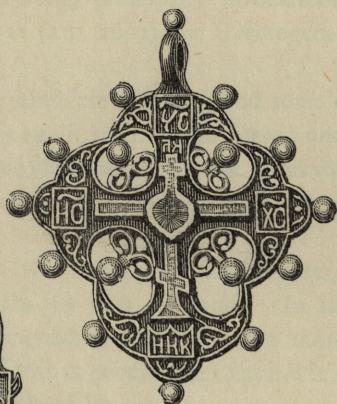
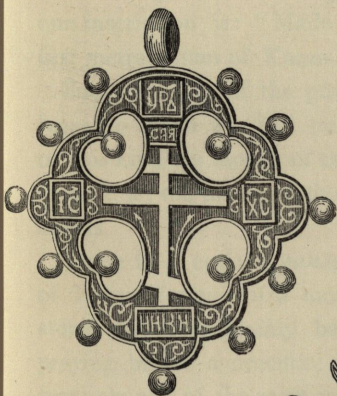
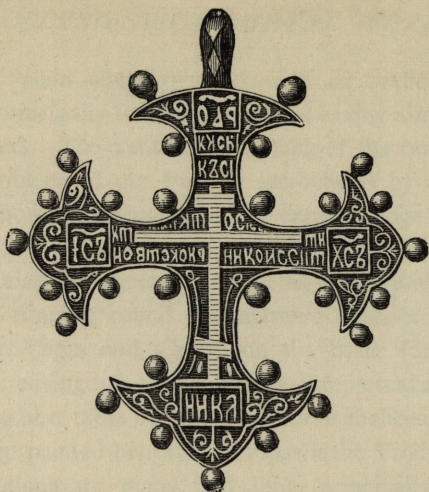
A peculiar ornament or sacred vessel of the Russo-Greek

church is known under the name of *panagia*, and of this there are two kinds. One is a jewel or pectoral worn suspended from the neck by bishops, and is an object on which much care and rich decoration are lavished. In a somewhat altered form it is worn by priests in the same way for carrying the holy sacrament on a journey or to the sick, and it is not surprising therefore that we should find amongst such sacred vessels some fine specimens of workmanship. The portable pyx or *panagia* is usually in the form of a circular locket, made of two concave or saucer-shaped pieces opening upon a hinge.

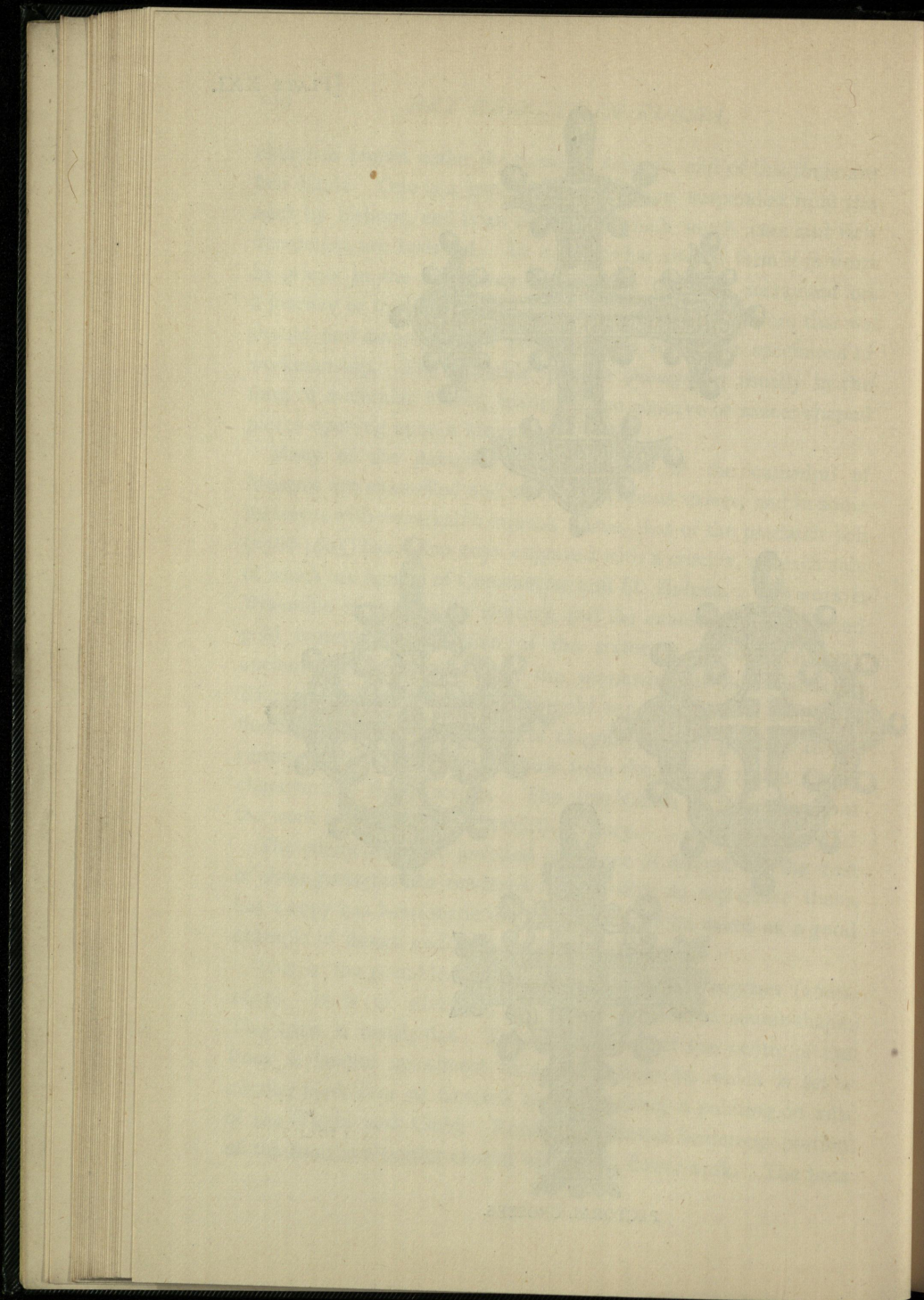
Many of the *panagias* in the sacristy of the cathedral of Moscow are enamelled and set with precious stones, and in some instances with remarkable cameos. One, that of the patriarch Job (1586-1605) has a fine onyx engraved with a crucifix, on each side of which are figures of Constantine and St. Helena. The work is Byzantine of the twelfth century, and the enamelled and nielloed gold mounting is Russian of the sixteenth century. A very ancient one is preserved in the monastery of Solotchinsk at Riazan. It is rectangular, of gold repoussé with a border of flower scrolls and cable-work of filagree set with pearls. In the centre is the double-armed cross from the base of which spring characteristic flower-scrolls. The inspiration is Byzantine, but the work is Russian of the twelfth century.

The enamelled and jewelled character of almost all the best of these *panagias* has rendered it impossible to reproduce them, but a copy has been made of one which may be taken as a good example of design and work. (Plate XX.)

This is the portable pyx of the patriarch Hermogenes (1606-1612). It is of silver-gilt, of the usual double saucer-shape. The back is nearly flat. The greater part of the centre of the front is beaten up almost to a hemisphere on which is set a circular medallion of faceted topaz, covering a painting on silk of the Virgin and Child. Round the central beaten-up portion of the front is a border chased with scroll flower-work. The boss



PECTORAL CROSSES.



itself is of plain silver overlaid with an arabesque cutwork enamelled, principally in dark green, and having also two cherubs, not enamelled. The centre of the back of the case is engraved with the emblems of the Passion surrounded by an inscription, and on the border running round the extreme edge an inscription is engraved in larger characters; the sections are divided by conventional floriated ornaments. Inside, the case is entirely engraved, inscriptions running round the extreme borders. On the one side are the Virgin and Child; on the other (on the concave side of the coving of the front) is a representation of three angels sitting at a table on which are three chalices.

The Virgin painted beneath the topaz is the Virgin of Tikhvine. The inscriptions are many and long, principally invocations: one inscription is: "Made in 711 (A.D. 1603) by Hermogenes, first metropolitan of Kazan."

Some *panagias* of the portable kind are of wood, and some of ivory, to which we shall presently again refer. The carved ones of this kind are mostly of the same character, and seem invariably to have on the inside of the case the representation of the three angels.

There is a curious *panagia* in the sacristy of the monastery of Troitsa formed of a moss agate set with diamonds. In the stone may very plainly be distinguished the form of a monk praying before a crucifix; and if this is genuine and natural it is certainly one of the most remarkable of its kind.

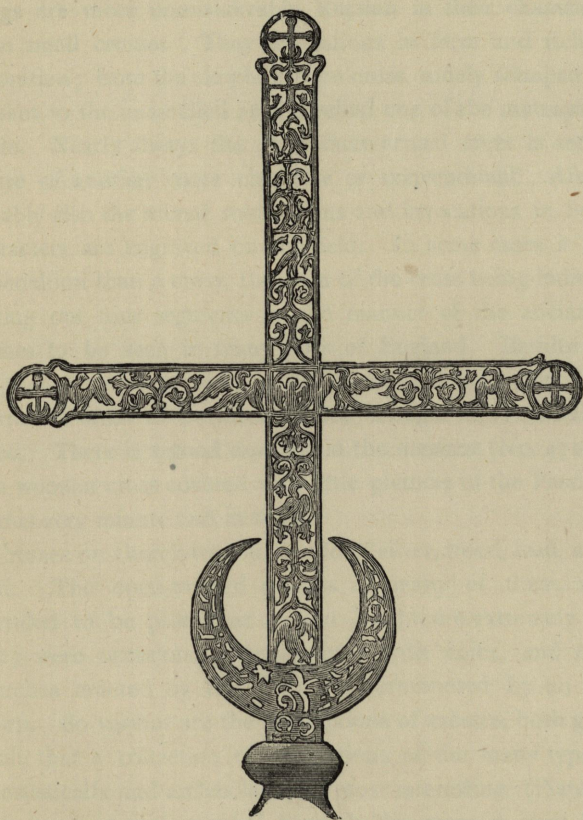
Many fine examples are amongst the reliquaries and crosses. In the treasury of the Kremlin is a magnificent reliquary of Vladimir II., made for the reception of a piece of the true cross. It is a kind of oblong frame of gold repoussé with figures of Constantine Monomachus and his mother on each side of the cross, set with jewels and the figures edged with strings of pearls. We learn from the inscription that it was sent to Vladimir together with the crown, hat, and goblet, which are also preserved in the Kremlin.

Another in the cathedral of St. Sophia of Novgorod is of gold, set with precious stones and small cloisonné enamels. The cross is trefoil-shaped with a movable clasp on a hinge. An inscription is on the back dating from the sixteenth century. The enamels are in Persian style; the piece may be from mount Athos but is in all likelihood Russian.

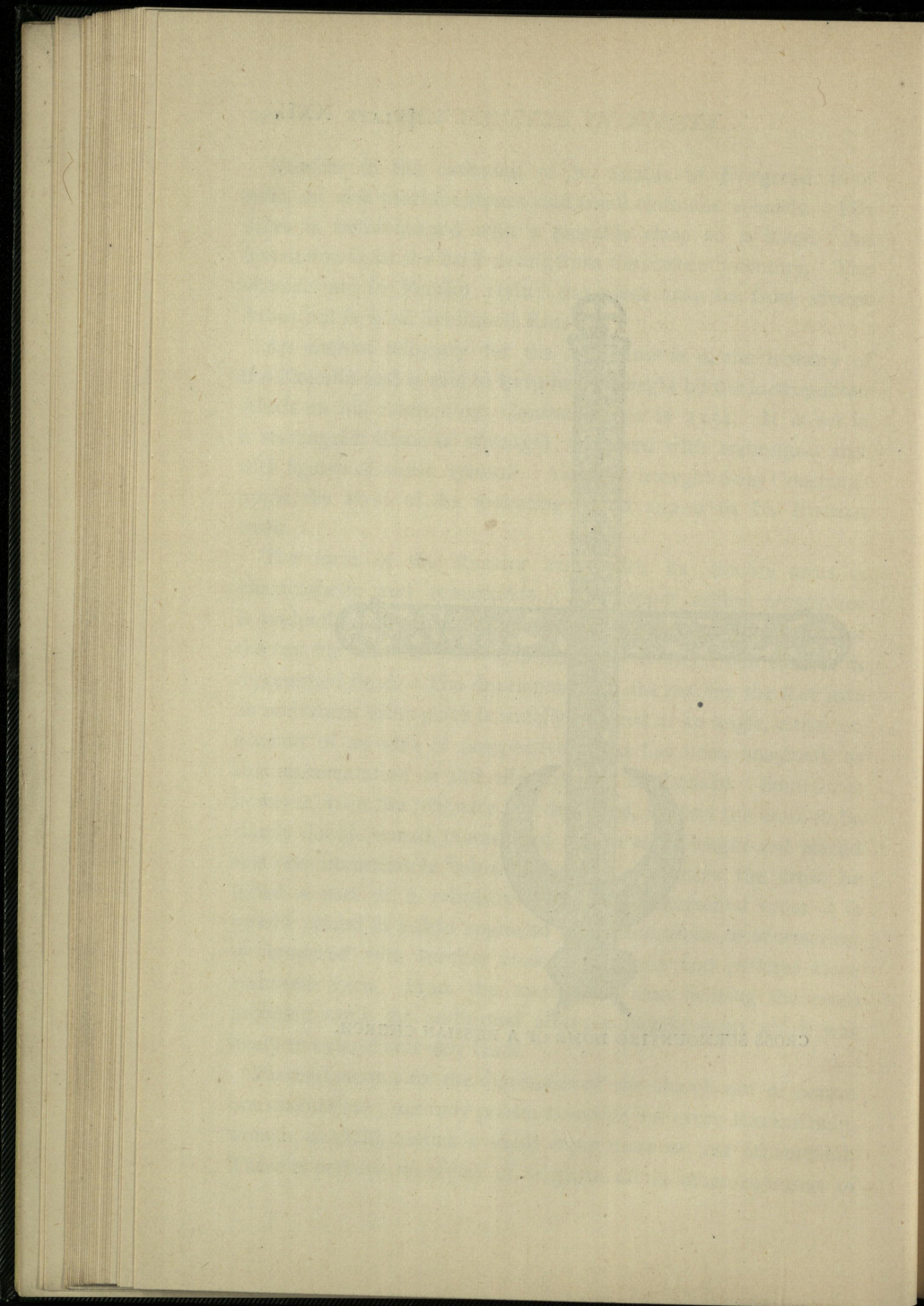
An ancient reliquary for the true cross is in the treasury of the Kremlin and is said to have been brought by the metropolitan Alexis on his return from Constantinople in 1354. It is set in a rectangular frame of silver-gilt, engraved with arabesques and with figures of saints *repoussé*. Although brought from Constantinople the style of the mounting would appear to be Russian work.

The form of the Russian cross with its double arms is characteristic and remarkable. The upper added cross-piece is evidently a development of the *titulus*, and the lower that of the rest for the feet. It is a Latin cross on which the Saviour is represented dead. The development of the rest for the feet into an additional cross-piece is usually inclined at an angle, either on account of an idea of perspective or, as has been imagined, as the representation of the effect of the earthquake. Sometimes however, as in the reliquary last described, we find the cross to be simply double armed, the arms of almost equal length and placed the one immediately below the other. Whether the cross be either a part of a reliquary or a small ornamental cross it is usually placed in a field engraved with inscriptions or accessories, or bordered with another cross of different and perhaps more elaborate form. From the method of thus framing the cross probably came the additional arms; a development which was likely to extend and vary itself.

Pectoral crosses for the dignitaries of the church are of course not uncommon; not only priests, however, but every Russian man, woman, or child, carries a small cross more or less ornamental. There is perhaps no object of religious art in other countries of



CROSS SURMOUNTING DOME OF A RUSSIAN CHURCH.



which we have fewer beautiful examples than we should be inclined to expect than small crosses. The universal habit, however, of wearing them in Russia may be a reason why we there find more success in producing elegant examples than elsewhere, and few things are more unmistakeably Russian in their character than these small crosses. They are various in form and richness of decoration; from the simple bronze cross, rudely stamped, of the peasant to the enamelled and jewelled one of the metropolitan or noble. Nearly always the plain three-armed cross is set in the centre of another more elaborate or conventional. Almost invariably also the sacred monograms and invocations in Slavonic characters are engraved on the field. In some cases it is more a medallion than a cross, the form of the cross being indicated by cutting out four segments in the manner of the ancient stone crosses to be seen in many parts of England. Besides the inscriptions, emblems such as the spear and nails and crown of thorns are often to be distinguished though conventionally indicated. There is a good example in the museum (No. 4710—'59), of a wooden cross covered with little pictures of the Passion; the figures very minute and in relief.

Crosses on church-tops are made of silver, wood, lead, and even gold. The open-worked designs of many of them, although intended to be placed at a great height, are extremely elegant. They were occasionally ornamented with coins, and those on churches erected by the Tzar are surmounted by an imperial crown. So various are the descriptions of crosses, both great and small, that a collection of illustrations of the many types would be artistically and archæologically most interesting. (Plate XXII.)

A crescent as a symbol beneath the cross is very frequent. Various explanations of this symbol have been given. According to some it is in remembrance of the victory of the cross over the crescent on the deliverance from the Mongol yoke. Others think it to have originated simply in the freak of some goldsmith, afterwards copied by others until it came to be accepted as a necessity.

It is certain that the use of the crescent is anterior to the Mongol invasion, and was an old symbol in Byzantium, as appears from coins. A proof of its use in Russia previously to the invasion is a cross with a crescent on the cathedral of St. Demetrius at Vladimir of the twelfth century. In the *Menologium Grecorum* (eleventh century) and in miniatures in Greco-Slav MSS. we find also the same symbol.

The idea was no doubt imported from Greece, and, according to Maxim the Greek (who wrote towards the middle of the sixteenth century) the crescent represented the Greek *upsilon*, as the initial of *ὑψος*, the "lifting up of the cross."

A processional cross of the seventeenth century (reproduced) of which the mountings are of silver gilt is western in character, though of good Russian workmanship. The original is in the sacristy of the patriarch.

An altar cross or reliquary, which has been reproduced, is a characteristic specimen of the simple form; an eight-armed cross of wood covered with silver-gilt plates. On the front are repoussé and chased the Saviour crucified, ministering angels, saints and flower-work. The back and sides are engraved with a diaper and with five Slavonic inscriptions, four of which are on small square plates *appliqué*. They describe the relics enclosed, and also that the cross was made for the Tzar Alexis Michailovitch and given to the cathedral church on the 19th of March, 7128 (A.D. 1620).

Very splendid specimens of book-binding for the large gospel or other service books are to be found in the monasteries and treasuries. At Troitsa the large copy of the gospels given by the Tzar Michael in 1632 has covers of gold elaborately repoussé with magnificent enamel work, and set with a large number of fine precious stones. Another of the same character at the church of St. Michael in Moscow is the cover of one of the earliest copies of the gospel in Russia (A.D. 1125).

From the Troitsa monastery a reproduction has been made of the covers of a gospel which are of later date (A.D. 1742). The

upper cover is of silver-gilt having four angle pieces applied, the inner edges of which are scrolled and raised about an inch from the surface. These pieces are repoussé with figures of the four evangelists, in rather high relief. The plaque beneath, forming the greater part of the cover, is entirely covered with an elegant repoussé floriated scroll pattern, and in the centre is applied a nearly oval floriated scrolled-edge medallion, the border repoussé with floral scrolls, fruit, and cherubs' heads and an imperial crown, with two angels holding up an oval laurel wreath, within which is the raising of Lazarus. The book has the imprint of Moscow, 1735, and was the gift of Pikaznoï Nikita Kameneff in 1742. The silver mark is that of Moscow, dated 1742.

A pair of beautiful small book covers, which have been reproduced, come from the collection of the early Russian Text Society of St. Petersburg. They are of silver-gilt engraved with a diaper of flowers and, in sunk compartments, with subjects from the life of Christ.

The shrine which contains the incorruptible body of St. Sergius at Troitsa is a remarkable piece of metal work. It was the gift of Ivan the terrible (1533-1584), and is of silver weighing more than a thousand pounds. In 1757 the empress Elizabeth added to it a canopy and pillars of silver of great weight and elaborate workmanship.

The pastoral staff of Russian bishops is tau-shaped; and there are many good old examples, a few in ivory but for the most part in silver-gilt. Processional crosses are also used, and reproductions of both have been made. One of the former, that of the patriarch Philaret Nikivitch (1619-1633), is of silver-gilt, hexagonal, diminishing slightly to the foot. It is embossed on the entire surface with vertical bands of floral arabesques of the character which we find so frequently on Russian metal work, and is enriched with three bosses set alternately with rubies and turquoises, and having above and below each a loose string of seed pearls. On the ends of the tau which is nearly semi-circular

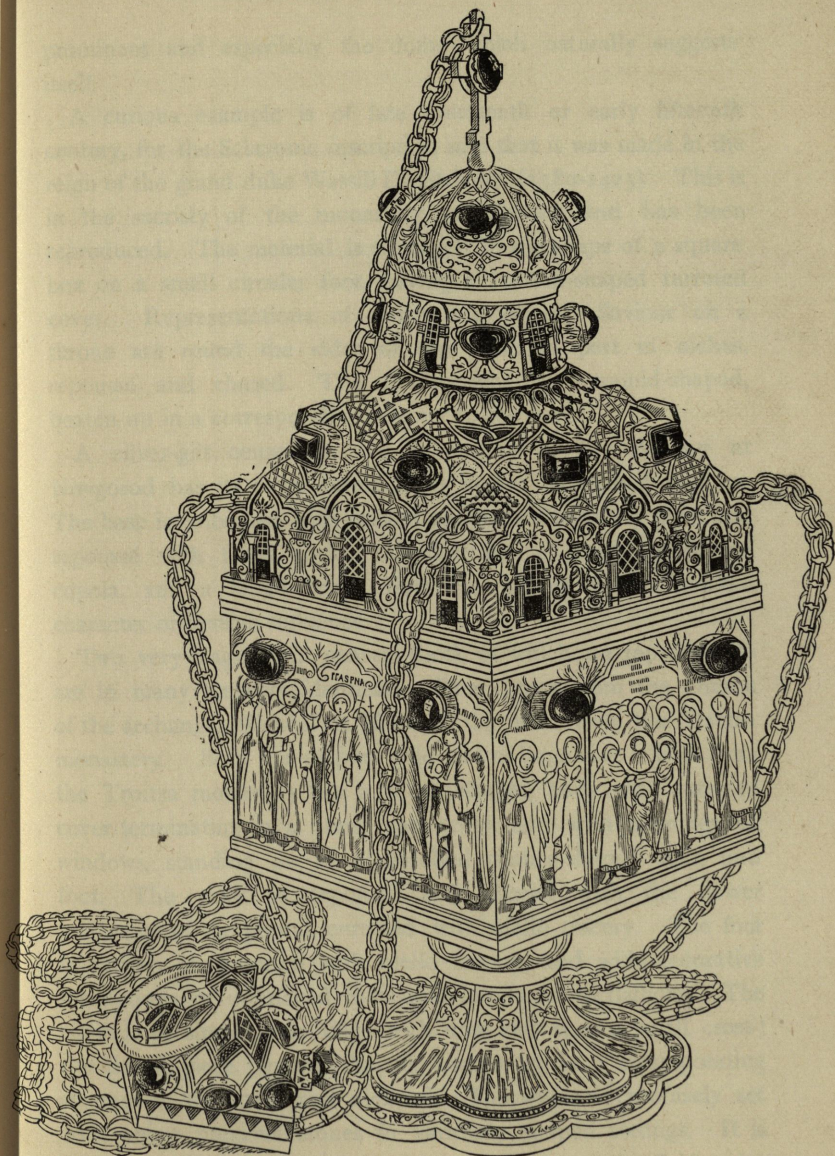
(the usual form) are two large sapphires; on the top are inscriptions deeply engraved, and on the sides, in the same manner, the emblems of the Passion.

Another of the same patriarch has for the head of the staff a curved tau-shaped piece of walrus ivory set in silver-gilt chased and nielloed at the extremities with representations of cherubim. On the top is the inscription in Slavonic: "Philaret, patriarch of Moscow and of all the Russias." The upper boss is enriched with green enamel. On the second boss is engraved: "In the year 7201 (A.D. 1693), made by Adrian, patriarch of all the Russias," and above, "Government." On the third, "Punishment." On the fourth, "Confirmation." On the fifth, "Expiation." This also was originally the pastoral staff of Philaret and was not made for but repaired by Adrian.

The tau of the pastoral staff of the patriarch Nikon (1652—1658) is more elaborate; a curved rams-horn shape, oriental in character, and of the Indo-Tartar type. The same form of ornament is to be found in the decoration springing from the base of the carved wood cross of the same patriarch. This cross is evidently copied from one which is described by M. Viollet le Duc as Russian work, and although the latter is said to have come from mount Athos his opinion may be correct. It is a very fine piece of work with minute carvings of the Passion, the ornament just alluded to, which is so evidently inspired from an oriental source containing also similar minute representations. The so-called mount Athos cross is doubtless much earlier work than the time of Nikon.

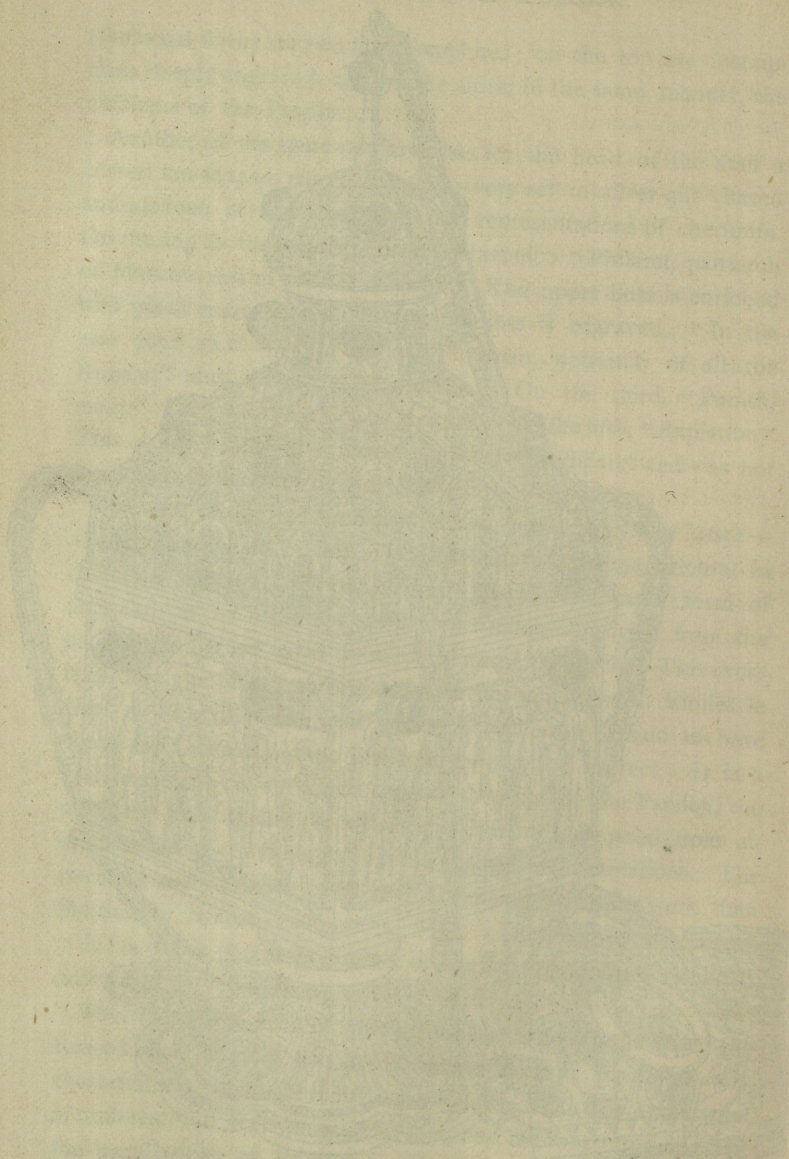
A tau of the patriarch Philaret in the treasury of the Kremlin is entirely of carved amber.

The censer is a piece of church furniture in constant use in the Russo-Greek church, and we find several fine examples very characteristic of Russian art. As in the west, the application of architectural forms is very frequent, and it is not surprising that the peculiarities of Russian ecclesiastical ornament should be



GOLD CENSER, RUSSIAN, DATED 1593.

HEX 1712



COPIED FROM THE ORIGINAL

prominent and especially the dome which naturally suggests itself.

A curious example is of late fourteenth or early fifteenth century, for the Slavonic inscription says that it was made in the reign of the grand duke Wassili Dimitrivitch (1389-1425). This is in the sacristy of the monastery of Troitsa, and has been reproduced. The material is silver gilt in the shape of a square box on a small circular foot, having a lantern-shaped turreted cover. Representations of saints and of our Saviour on a throne are round the sides of the principal part in niches, repoussé and chased. The thumb-piece is pyramid-shaped, beaten up in a corresponding manner to the cover.

A silver-gilt censer in the monastery of St. Antony at Novgorod has its cover surmounted by five imbricated cupolas. The base is embossed with twisted gadroons alternately plain and repoussé with floral work. Another has a single imbricated cupola, and a lobed base. Both are original with a marked character of Persian influence.

Two very magnificent censers (both of which are reproduced) are in many respects identical. One comes from the church of the archangel Michael at Moscow, the other from the Troitsa monastery. Both are of pure gold and of large size. That from the Troitsa monastery has a square-shaped body with turreted cover terminating in a dome and cross, and with openings as windows, standing on an eight-lobed chalice-shaped stem and foot. The work is repoussé and chased with the flower arabesque of the period, enriched with niello tracery. The foot is entirely ornamented with niello tracery, and with decorative inscriptions of interlaced Slavonic letters in medallions. The chain is of simple oval links, with now and then a small cross; the thumb-piece pyramid-shaped, beaten up in a corresponding manner to the cover and nielloed. The whole is profusely set with uncut precious stones in variously shaped settings. It is inscribed: "In the year 7124 (A.D. 1616) the 19th of May, by

order of the great sovereign Tzar and grand duke Michael Theodorovitch, autocrat of all the Russias in the fourth year of his reign was made this censer for the house of the living Trinity and of our holy father Sergius and his disciple Nikon Thaumaturgus of Radonegus."

The other censer differs only in that the lower part which holds the pan for the charcoal is engraved and nielloed with figures of saints and scriptural subjects. But it is of earlier date, the inscriptions stating that it was made for the Tzarina Alexandra Theodorovna (in religion Irene) in the year 1598. The figures on the lower part represent the archangel Michael at the head of the church and the celestial hierarchy amongst which, and chief of all, are the Tzar Theodore Ivanovitch and the Tzarina Irene. (Plate XXIII.)

These two censers are excellent specimens of Russian work of about the end of the sixteenth century. There is much in the decoration which indicates the oriental proclivities of Russian art. At the same time signs of western influence are not wanting. The employment of architectural form and of the cupola is striking. The interlaced Slavonic inscriptions illustrate the highly decorative character that can be given to them. We find the hieratism of Byzantine iconography with its Russian distinctiveness preserved in the figures of saints and groups; and the niello work is good. The chain is original in style, and the manner of inserting crosses in it is also curious.

An oblong incense box of silver-gilt with roof-shaped hinged lid (reproduced) from the cathedral of the Assumption is a good specimen of the foliage work on a matted ground so often met with. From the long Slavonic inscription on the base we learn that it was made for the patriarch Philaret in 1633. Two very elegant censers of the sixteenth century are represented in the *Antiquities of the Russian Empire* (I. 39). They are of silver, parcel-gilt with domes, and lobed or gadrooned in the usual manner. The whole surface is entirely covered with fine

embossed arabesque work, except where two bands of ornamental Slavonic inscriptions run round the edges of the bowl and cover.

Amongst the objects kept in the sacristy of the patriarchs is one which is held in especial veneration. This is the vase in which is preserved the deposit of holy chrism used in the annual preparation of holy oils for distribution to the various churches of the empire.

The preparation of this oil is an occasion of great ceremony in Holy Week. From the fourth week in Lent the preliminary mixings of oil, wine, herbs, and a variety of different ingredients begin. In the Holy Week these ingredients are prepared in a public ceremony; two large boilers, several bowls and sixteen vases together with other vessels, being used. All these are of great size of massive silver, and, presented by Catherine II. in 1767, are specimens of silver work of the time.

The most important of these vessels is that named the *alabastron*, which is always kept on the altar of the sacristy. According to tradition this vase was sent to Kiev from Constantinople in the first years of Christianity in Russia. Each year a small quantity of the chrism is taken from it to mix with the newly made, from which an equal quantity is restored, so that the mixture shall always preserve a portion of the old ingredients.

The vase is a kind of long-necked flacon with bulbous body, of the Persian type. It is of mother-of-pearl cloisonné in gold, the neck having a collar set with turquoises, and surmounted by a cross set with rubies. It has been supposed that it is Persian work and that it came into Russia sometime in the seventeenth century. But in the absence of any proof of its origin there seems to be really no reason why the credit of the manufacture should not be attributed to a Russian workshop. Again, though the general aspect of the piece and its ornament of turquoises may suggest Persia, yet if we examine the form it would appear to be distinctly Russian. The bulbous body with the long neck is a striking adaptation of the Russian onion-shaped cupola. It may

be compared for instance not only for its form but also for its reticulated ornament to the cupola of the church of Our Lady of Georgia at Moscow. The reticulations on the neck are a common ornament in Russian work; and others on the body recall also those of a well-known capital of a Sassanian column at Bi-Sutoun. The jewelled cross would appear to be distinctly Slavonic, of which we have many examples.

The effect of the varying colours of the mother-of-pearl in the delicate gold setting with which the piece is entirely covered is very beautiful. There seems to be no reason why the Moscow artists of the seventeenth century should not have produced such a piece, or why they should have adapted (against their well-known prejudices) an article of profane use and infidel origin to such a sacred purpose. The uncertainty as to where it was made and our disposition to attribute it to a comparatively recent period supply, however, an instance of the difficulties which we have to contend with from want of records in dealing with examples of art in Russia. If any object should have a known history we might expect that this should have. But it has not.

During the marriage ceremonies of the Greek Church it is the custom to hold crowns over the heads of the bride and bridegroom. These are kept in readiness in the churches. One of them has been reproduced. It is of silver-gilt, work of the seventeenth century, composed of a broad plain band widening and pointed with three points towards the centre; the top edge is a Gothic pierced floriated cresting. The plain band is engraved in the centre with the Virgin and Child, St. Joachim and St. Anne. The original crown, which has the name of "the bridal diadem of the queens," is in the church of the Assumption at Moscow, together with a similar one called the marriage diadem of the kings.

In shape these crowns resemble the ancient wooden or iron crowns used in the earliest times. The ceremony of the coronation preceded the giving of the rings and formed the preparatory

portion of the service. It was called the union of God with His church. The husband's ring was of gold and the wife's of iron or silver to mark the inferior position of the latter. In old ritual books we find a ceremony called "veiling" previous to the holding of the crowns over the heads of the couple to be wedded; the crowns in the meanwhile lying on the altar. After the wedding the newly-married pair were called Prince and Princess. The custom is supposed to have originated from the fact that in the first century of Christianity in Russia only princes and boyards submitted to the marriage ceremony. This we find confirmed by the contemporary statements of the historian Nestor, and Jacob, chaplain to the metropolitan John, to the effect that the marriage ceremony be performed for simple folk as well as princes and boyards. Formerly the crowns were worn for seven days, but this and other ceremonies have long fallen into disuse, and the holding of the crowns over the heads during a part of the marriage service is alone retained.

A very large bowl on a foot, with two handles, used in the service of the church for holy water or as a font has been reproduced. It is of silver parcel-gilt, seventeenth century work, the foot gadrooned in eight lobes repoussé and coved up high. At the bottom of the bowl, inside, is a circular boss chased with the emblems of the Passion. Round the lip outside is a band with a long inscription in interlaced Slavonic characters, telling us that the bowl was made by order of the patriarch Philaret, in the reign of the Tzar Michael Theodorovitch. The boss is inscribed with a prayer for the Tzar.

A very tall standing candlestick of silver has been reproduced from the treasure of the patriarch. It is formed of a baluster-shaped stem on a circular foot. The socket is an acanthus bloom, the grease-pan bowl-shaped, embossed beneath with acanthus foliage and with pendant acanthus leaves. The knops are ornamented with applied cut-work bosses and collars engraved with strap-work and plain cartouches, and embossed with cherubs'

heads and garlands. A long inscription in Russian shows it to have been made in 1725 and presented to the synod by Catherine II. It is one of a pair, such candlesticks being made to stand on the steps of the altar. Paschal candlesticks are also used in the Greek church. Copies of illuminated paschal candles of enormous size may be found in the *Antiquities of the Russian Empire*.

Vestments are often adorned with plaques of silver, gilt and nielloed with figures of saints and sacred subjects. That of the metropolitan Dionysius has twelve such plates. They are reproduced in detail in the Martinoff drawings and are good examples of Russian niello work, the minute character of which is somewhat similar in effect to an etching in pen and ink.

In reviewing what specimens of Russian gold and silversmiths' work we have been able to select, and the objects which have been reproduced, it is impossible to help especially regretting the absence of information concerning them due to the want of authentic records. It is right here to repeat what has been more fully spoken of already. In other countries we often have the names of artists and of schools, and are able to distinguish styles and dates. Here we have little such information. We know that foreign artists from Persia, India, and the west must have abounded. We know that Russian artists must have gone to Constantinople and mount Athos for instruction; but we know little more. Possibly records may exist in the archives of the Kremlin with other details, but the information which we have been able to gather from the ancient inventories preserved there or in the monasteries and churches, is almost entirely confined to an account of weight or value, and to a minute enumeration of jewels and ornaments. Sometimes we find a note that an object was brought from such and such a place, but it is a question whether such information is to be more depended on than mere hearsay.

From old inventories and registers a list of many names could

no doubt be compiled, but we are unaware what precise information exists concerning most of them.

A famous artist of the seventeenth century, however, was Simon Ouschakoff. His real name was Pimen. He was educated at the cost of the Tzar and became a master at the age of twenty-two, having entered the Tzar's service in 1648 at a salary of ten roubles in money and a certain allowance of wheat, oats, and rye. Besides being a painter, Ouschakoff was an artist in many branches of work. His chief employment in the Serébranny Palace was making designs for church vessels to be executed in gold. Records of the time describe him as a gold and silver worker, designer, and iconographer, and although very few of his works in metal can now be absolutely identified, no doubt many of them exist in the treasuries of the Kremlin and the patriarchal sacristy.

Ouschakoff was one of the most active and diligent artists of the seventeenth century. Besides the painting of icons he painted also in fresco and designed all kinds of cups in metal, arms, and even sledges, charts, coins, &c. He is supposed to have been the maker of the mitre of the patriarch Nikon, already described, in which the enamelled work, especially at the upper part, is extremely fine. Of icons painted by him the earliest now known is a polyptych in eight folds with life-sized figures.

As a rule, iconographers were not allowed to sign their works. All thoughts of personality were excluded, the church ascribing to itself the entire honour. But towards the end of the seventeenth century, besides the imperial artists, workshops were maintained by the nobles and even by some rich merchants. Competition became greater and signatures are more frequent. Ouschakoff not only signed some of his works, but marked also the place and date.

This famous Russian artist, from his celebrity, the multiplicity of his work, and his favour at court and with the great, may be compared to Cellini. The archives of the arsenal of the

Kremlin contain frequent mention of him and of the salaries and allowances which he received. In 1670 the Tzar gave him a horse out of his own stables with an allowance of oats for it. An account of the life and works of Ouschakoff has been given by the learned Russian archæologist M. Filimonov, at the present time one of the keepers of the treasury and arsenal of the Kremlin.

Other Moscow gold and silversmiths of renown were Paraschin, Schischka, and Makar. The Tzar Ivan the terrible was especially fond of enamel work. The inventory of the arsenal of 1584 gives the names of all the workmen who made the several pieces described. There were special masters for various branches: for instance, for lamps and censers. A recognised branch was that of "smith to the church," and each department of work had its own special name. Thus, *Basmoïou* (from the Tartar word *Basma*) indicated a man who worked the thin gold plates out of which the nimbuses of saints were made.

In the sacristy of the church of the Assumption several objects are preserved concerning which the story is that they were sent from Rome by a certain St. Antony the Roman, inclosed in a cask which was picked up at Volkov, whither St. Antony himself followed, sailing from Rome upon a stone slab; this slab has been built into the church-porch of the monastery which he founded there in the year 1106.

A chalice and paten, which are among these traditionary things, are probably Russian of the sixteenth or seventeenth century. On another of the patens is enamelled the infant Saviour lying in a cradle, and above Him is a curious representation of the metal stand (spoken of a little before) which supports the veil covering the paten at the consecration of the Eucharist. Six enamelled plaques which are in the monastery of St. Antony at Novgorod are also said to have been brought over by St. Antony. Three of them have a seated figure of Christ with a glory in which are the symbols of the evangelists; on the other three is the Crucifixion. The enamel is *champlevé*, the figures engraved, and the heads in

relief; the backgrounds enamelled in blue and white, and green and yellow. These are probably Limoges work of the fourteenth century, and their presence is interesting as a proof of intercourse with the west which could not have been without influence on Russian art.

Fine pieces of enamel in colour on a gold ground (the Crucifixion and the Resurrection), work of the Rhenish school of the twelfth century, are in the treasure of the cathedral of Vladimir. They are attributed to the grand duke Andrew Bogoliubsky (1154-1175), and in the chronicle of Ipatiev (1175) mention is made of the works in enamel that the prince of Souzdal gave to the churches. We learn also from other chronicles that he brought to his court artists of all countries.

Carvings in ivory form a considerable part of the religious art of most Christian countries. Byzantine ivories are well known and it is somewhat surprising that we should find in Russian art only few examples. That we do not find them commonly in the religious art of the country prepares us not to expect a frequent use of ivory in secular work; the two are so closely connected. Mr. Westwood (*Fictile Ivories*, p. 491) says that he found no ivories of importance either as regards antiquity or excellence of workmanship in the museums of St. Petersburg or Moscow.

Two remarkable pieces may, however, be described, as good of their kind as if they had been picked out of a large number of others which would have proved that the art was so much cultivated as to lead to great excellence.

The first of these is a plaque or tablet in the Soane museum, Lincoln's Inn Fields. The subject is the glorification of the Virgin Mary. She is seated on a throne holding the infant Saviour on her lap. Around her are angels, and beneath a vast concourse of saints. In the background is a Russian church with five cupolas, flanked by very conventional trees. The little figures, three-quarters of an inch high, are sculptured with the greatest care, so that even the distinctions in their

ecclesiastical robes can be clearly made out, and there are also most minute Slavonic inscriptions in various parts of the piece. It is of about the sixteenth century; and in the Vatican there is an ivory so similar as to be almost a duplicate.

Another wonderful carving in ivory is a *panagia* of about the seventeenth century in the museum of the Vatican. It is of the double-saucer-shaped kind already mentioned. In the centre of one half is the usual representation of the Trinity, and round it are ten small circles containing passages in the life of Christ. In the open spaces are Slavonic inscriptions and a very long one runs round the rim.

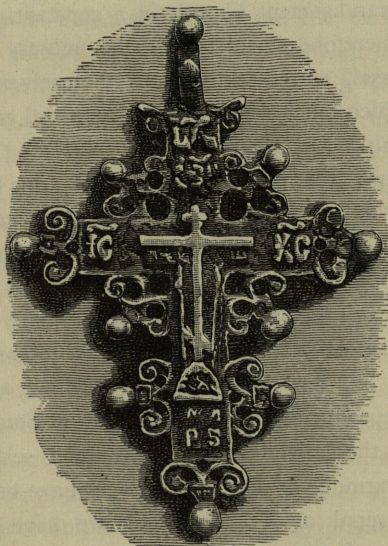
It is not easy to assign a date to such objects or to distinguish Russian from Greek work. There are certain indications, however, that will help us, such as the peculiar distinctions of the iconography of the Russian church; for instance, the representation of the Trinity, or the attributes of saints. We may distinguish also the forms of cupolas, and we know that the number of five of these is a comparatively late observance. Slavonic instead of Greek inscriptions would also probably indicate Russian work. Casts of the two pieces just described are in the South Kensington Museum.

There are few original pieces of Russian metal work of importance in the South Kensington Museum. Amongst them are several small crosses illustrating some of the many decorative forms and enamel work. A polyptych of the seventeenth century in a silver-gilt case with enamels in filagree imbrications (434.73) is an illustration of that description of religious iconography and of enamel work: and there are three small triptychs, one with leaves carved in wood with figures of saints, another of brass with paintings on wood, and another also of brass, with coarse enamel of the common kind used by peasants.

A tall cup or beaker of silver, parcel-gilt, is of a not uncommon character, covered with imbricated scales and with a Slavonic inscription round the lip. A small silver cup is

dish-shaped in the bowl, with a star of ten points in the middle, incrustated with enamel in black, white, and blue. Another is Tula niello work dated 1792. Other pieces are quite modern specimens. Two small repoussé silver bowls (Nos. 96 and 97, 1882) are worth notice. The subject on one of them is Orpheus charming the beasts, within a border of foliage, birds, and animals. On the other is a figure of St. John the Baptist. They are called sixteenth-century Italian work, but are Russian work not improbably of the seventeenth century.

Amongst the reproductions we have several examples of *bratini* and *czarki* and copies of the tabernacles or zions already mentioned.



PECTORAL CROSS.

CHAPTER IX.

ARMS AND ARMOUR.

THE history of Russia for the first centuries of its existence as a nation is a record of almost perpetual feud and dissension. From its position the empire was exposed to attacks, and its own efforts at aggrandisement kept it in a constant state of warfare. We should therefore expect to find the military profession to be almost universal, and that the arms themselves should be objects upon which much care for excellence and great profusion of ornament would be lavished.

There are two great public collections of arms in Russia. The first, that of the special museum of arms attached to the palace of Tzarskoë-Selò near St. Petersburg, is scarcely rivalled by any similar collection, if indeed as regards oriental arms there are any that approach it. The second, the armoury of the Kremlin at Moscow, is more particularly of national interest.

There are but few specimens of Russian armour amongst the objects reproduced in Russia and now at South Kensington; but from both the collections just mentioned several fine pieces of European armour of the middle ages have been reproduced. From the arsenal of Tzarskoë-Selò we have a considerable number of remarkable specimens of Italian and German arms; and one or two Russian from that of the Kremlin.

The imperial palace of Tzarskoë-Selò is a favourite residence of the emperors, situated about fifteen miles from St.

Petersburg. It dates from the time of Catherine the second and is of great size and magnificence. A small and unpretending building which stands within its precincts half-hidden in the woods which surround it was built by the emperor Nicholas for the reception of the collection of arms begun by his predecessors and greatly added to by himself.

The building itself, of a hybrid kind of architecture without the least merit, was erected by an English architect. It is not large, consisting of a central part flanked by four towers, and contains fifteen rooms in which are systematically arranged the arms of various countries. The emperor Nicholas I. was extremely fond of fine arms: and was accustomed to call a sabre taken from a Turkish pasha on the Danube "the ancestor of his arsenal."

The campaigns in Persia and Turkey in the early part of this century and the war in the Caucasus contributed largely to form the oriental collection, to which were added in 1843 important acquisitions from Delhi and Calcutta. In 1852 the fine collection of oriental harness embroidered and studded with precious stones from the museum of the imperial stables, and the many magnificent arms collected by Peter the great, together with those of the grand duke Michael, were divided; the oriental arms and those of the middle ages in Europe going to Tzarskoë-Selò, the others to another palace. Many fine acquisitions had been made previously to 1830, amongst them the Russian collection of the painter Orloffsky, Polish arms after the wars in Poland, and several other private collections rich in superb specimens of Italian, German, and Spanish armour of the fifteenth and sixteenth centuries. In 1861 the whole of the oriental collection of prince Soltikoff was acquired by private treaty.

In the year 1842 the emperor Nicholas gave a memorable fête, the principal attraction of which was a grand tournament, at which he and the members of his court wore some of the fine suits of armour. The emperor himself wore a splendid suit of

fluted armour of the time of Maximilian. Nothing, however, could induce the horses to bear patiently the suits of iron armour which in the middle ages they were accustomed to wear, and at last the attempt had to be abandoned and caparisons of flowing stuffs substituted.

The arsenal at Tzarskoë-Selò is now divided into the following principal apartments. On the ground-floor is the hall of modern fire-arms, containing the finest and rarest specimens. The "Cabinet" contains the *chefs d'œuvres* of the arms of the middle ages, and the "Empress' Room" is also principally *moyen-âge*. The library has a miscellaneous collection of arms, Russian historical objects, and small objects (other than arms), together with a fine library of works relating to arms and armour. Next there are the Albanian room; the staircase, with trophies of various kinds and objects requiring close inspection; the "Knights' Hall" in which are trophies and figures on horseback and on foot; the Russian room, devoted to Russian and Polish arms; the Turkish room, with the arms of European and Asiatic Turkey; the Hindoo-Mussulman room, with the arms of Khorassan, India, and the extreme east.

In 1840 a first catalogue (a limited number of copies) was printed. It was rather an inventory and included 2,747 numbers. Soon afterwards, the publication of the fine work known as the *Musée de Tzarskoë-Selò* was begun. This consists of 180 lithographed plates with a short text, the plates after the beautiful water-colour drawings by Rockstuhl which are preserved in the arsenal. The book was published by Velten in 1853-55. Another edition appeared in 1869, some plates in chromolithography being added.

The arsenal is exceedingly rich in suits of the fluted armour known as Maximilian armour, and in the finely repoussé Italian helmets and shields of the sixteenth century, but it is above all remarkable for the elaborately decorated specimens of oriental arms and armour, of Persia, Hindostan, the Caucasus, Albania,

Georgia, Afghanistan, Asia minor, and the rest of the east. In Mongol and Russian arms (as might be expected) the collection is as complete as possible.

It may readily be imagined that in a nation so persistently engaged as Russia has been in warfare, and imbued with oriental ideas, a great magnificence of ornament should be applied to the decoration of arms and armour. Hence in the varied forms and ornaments of helmets, coats of mail, swords, shields, spears, maces, saddlery and harness, we find a variety of taste for rich arms; and as fine specimens of the decorative work of the sixteenth and seventeenth centuries as we should meet with on objects of domestic use. Engraving in niello, damascening, enamelling, inlaying with gold and silver, and charging with jewels, were called in to enrich in every way the arms of parade for the use of the Tsars and the boyards of their courts.

There are in England and in the great continental armouries magnificent collections of oriental arms. Those of Russia are not, however, largely represented; but they do not differ very greatly, and more particularly as regards decorations, from the Indian and especially the Persian arms. The forms are very similar, and there is a like use of enamel and a lavish profusion of colour produced by the setting of large numbers of precious stones of various colours in the oriental manner.

The earliest Russian arms preserved in the armoury of the Kremlin go back to the thirteenth century, but they are few in number nor are there many specimens until we come to comparatively modern times. At the time of the Tartar invasion under Timour the arms of both contending armies were probably much alike. It is possible that the use of gunpowder was known, but we do not find in the chronicles of the time any allusion to matchlocks. The soldiers were armed with bows and arrows and swords, with maces and clubs, and they wore helmets and coats of mail.

There was then no plate armour, properly speaking, amongst

Russian equipments. The defence consisted principally of the low hemispherical or conical helmet with back and ear-pieces and a nasal more or less damascened with gold, of a type common in Persia and a great part of the east, and of coats of mail or tunics thickly quilted with cotton.

Richard Chancellor in the account of his voyages (1553) speaks of the army of the Tzar, of which he says "all the men are horsemen. The horsemen are all archers with such bows as the Turks have, and they ride short, as do the Turks. Their armour is a coat of plate, with a skull on their heads. Some of their coats are covered with velvet or cloth of gold; their desire is to be sumptuous in the field, and especially the nobles and gentlemen; as I have heard their trimming is very costly, but the duke himself is richly attired above all measure: his pavilion is covered either with cloth of gold or silver, and so set with stones that it is wonderful to see it."

As in India and Persia, the swords, helmets, maces and arms of the Tzars and principal chiefs were elaborately fashioned and adorned with gold and jewels, with jade and enamel, and the arms themselves coming in considerable quantities from those countries or being copied in the workshops of Moscow and other centres changed little in fashion for centuries, and preserved their peculiar character.

We may imagine this to have been the case previously to the sixteenth century, for we have few specimens of Russian armour before that time.

The Russian armourers excelled in their art. They were renowned for the preparation of steel, for the damascening and nielloing, for enamelling and the incrustation of precious stones. Moscow was celebrated for the excellence of its blades, and they were of many different forms, for we find mention in the registers of the Kremlin of blades made in the Muscovite, Circassian, Hungarian, Turkish, Lithuanian, Persian and German styles. The workshops of Moscow which sent out even as far as Persia,

Scandinavia, Poland and Hungary, specimens of their skill in goldsmiths' work, sent also arms, and supplied the Caucasus with coats of mail and with fine steel damascened helmets of a kind similar to that of Alexander Nevski, and to that of which a reproduction has been made. The coats of mail and the helmets of the Moscow armourers were of very fine workmanship, and greatly valued. Boris Godounoff sent as a present to the Shah of Persia "the magnificent coat of mail with plaques damascened in gold, called 'mirror armour.'" This is now in the armoury of the Kremlin and bears the name of the maker, Konovaloff, and the date 1604. Coats of mail did not admit of decoration in enamel or jewels. Their excellence lay in the fineness and strength of the interlaced ringwork of which they were composed.

The armoury of Tzarskoë-Selò possesses fine specimens of Russian arms : in general character like the rich arms of India and Persia. Sabres and their mountings of the seventeenth century are often etched or otherwise engraved with inscriptions in Russian and sometimes with figures of saints. Amongst the arms of the fifteenth, sixteenth and seventeenth centuries, we often find damascened blades of oriental work afterwards decorated by Russian artists with figures, inscriptions, enamel, and other ornament. Some of the armourers at the court of the Tzar were famous ; such as Michael Wassiliev and Ivan Michailov in the time, so remarkable for magnificence, of Alexis Michailovitch.

Besides arms, the handles of hunting-knives and smaller knives were enamelled with flowers in brilliant colours in a very characteristic manner, as in the specimen reproduced in chromolithography for the series of portfolios of national arts in the South Kensington Museum. Some—as those of the boyard Nikita Ivanovitch Romanoff (1655), or the sabre of prince Dimitri Pojarski (1578-1642), on the blade of which is incrustated the figure of an angel in gold, enamelled in colours—give an idea of the high character of the Russian enamellers of the period.

A common form of helmet was the dome-shaped, more or less pointed, with ear and neck pieces and with a guard for the face in the form of a movable arrow-shaped piece or nasal. Fine specimens, such as that called the helmet of Alexander Nevski, were most richly damascened in gold with arabesques and Arabic inscriptions and jewelled.

The helmet of Alexander Nevski is attributed by tradition to that monarch, who reigned in the middle of the thirteenth century. In the inventory of 1687 it is, however, referred to as the "Mikitina, the work of Davidoff," who was a famous armourer of the time of the Tzar Michael Theodorovitch. The workmanship is decidedly oriental, the Arabic inscription being from the Koran: "Help from God, the revelation is drawing nigh, which is announced to the faithful." It appears that in the reign of Michael Theodorovitch this helmet was ornamented with jewels, and a medallion enamelled with a figure of St. Michael the archangel (the work of Davidoff) was added above the nasal. At that time, probably, the crowns surmounted with crosses were also added. Helmets of the same style, such as the one which has been reproduced, and without the Arabic lettering, may be attributed to the Moscow workshops.

A cone or half egg-shaped helmet (*Antiquities of the Russian Empire*, III. Plate 14), is decorated with figures of saints and other ornaments in silver-gilt repoussé, and has a half-mask of steel covering exactly the nose and cheeks, the sides and back of the head being protected by chain-mail. Such masks, either whole or in part and often imitating the human face in a grotesque manner, appear to have been not uncommon.

The coat of mail of the Tzar Michael Theodorovitch, already spoken of as having been sent to the Shah of Persia by Boris Godounoff, is of peculiar and characteristic form. It is composed of several plaques of steel arranged in zigzag parallel-lines united by iron chain work. The surfaces of the plaques are corrugated, polished, and richly damascened with gold. In the centre of the

back and front are two large plaques on which are the arms of Russia, with interlaced Slavonic characters.

It would be impossible to follow here the different arms to be found in the Russian collections, nor is it necessary to allude to them, further than as they may be remarkable for their decorative character. When we come to the reign of Alexis Michailovitch, of whose time we have so many works most richly ornamented, we find also the arms partaking of the general magnificence. A bow-case and a quiver are of the same character and workmanship as the *barmi*, sceptre and globe, the work of Ivan Touriev, which have already been described; and there are several other state bow and arrow cases, recalling the ancient Scythian form, of various precious materials and elaborately enamelled and jewelled.

Maces or *masses d'armes* appear to have been used in all countries in the middle ages. They came probably from Asia, and several specimens are in the Russian armouries, either adapted for use in war or more properly speaking as sceptres. One of these has been reproduced. It is of silver-gilt, the knob repoussé with strap and scroll patterns on matted grounds, inclosed in diamond-shaped compartments, with a plain cabochon-shaped boss in the centre of each. The staff is in five divisions, alternately of plain silver and silver-gilt, chased with scroll flower-work on a matted ground. Other examples of various forms, and some of a highly decorative character, are illustrated in the *Antiquities of the Russian Empire*. Amongst them are those of the kind of which the heads are provided with wings or projections; others have the handles richly damascened, nielloed, or enamelled, or thickly studded with jewels. Maces are the most ancient form of arms. In a savage state the aboriginal naturally uses some kind of club. Nails and pieces of iron are afterwards added. After a time it is wholly in metal. Soon it becomes ornamental also; and for greater offence the rounded head is divided into cutting edges or wings, from two to six or eight or more.

Battle-axes were of various forms, some being for the use of the

state guards of the Tzars on official occasions. We see these represented in the illustrations to the accounts of the embassies from various foreign countries, such as that of Olearius. One of them has been reproduced. It is of silver-gilt, the crescent-shaped steel blade damascened with gold; the handle of the usual arabesque design.

A head of a spear of the fifteenth century (reproduced) is very curious. It is a plain blade set in a shaft of silver-gilt; the latter is engraved with figures in outline on a matted or file-marked ground; and there are two bands of inscription in Slavonic stating it to be the "rogatina" of the grand duke Boris Alexeivitch.

Two powder-flasks in horn in the armoury of Tzarskoë Selò are good specimens of the work of the goldsmiths and enamellers of Moscow. Their form is the same as that still used in the Caucasus and the greater part of the east. They are mounted in silver-gilt overlaid with filagree flower-work, enamelled mostly in blue, white, and green of the quiet tone and harmony characteristic of much Russian work of the kind; the style and design being probably of the middle of the seventeenth century.

Another pair of powder-flasks or priming-horns of the seventeenth century have been reproduced from the armoury of the Kremlin. One is a circular box repoussé and chased in high relief on both sides, the design on one side having St. George and the dragon, and a border of foliage; the other side (which is convex) is chased in the centre with an eagle attacking a dragon; round these is a border of leaves interspersed with birds and animals, all on a matted ground. An inscription in Russian running round the edge between the two plaques records that the flask belonged to Athanasius Ivanovitch Nesteroff.

The second powder-flask is a circular box within which is also a watch. One side is convex, the centre chased with a coat of arms with a border of scroll leaf-work, squirrels and a bird, on a matted ground. Outside, forming the border, is a band of arabesque, nielloed, and the same ornament on the edge. The

thumb-piece is a group of a dragon on a lion. The lid of the watch-case is engraved and nielloed with a coat of arms, and a border as on the other side.

Banners richly embroidered and decorated with holy pictures were employed in Russia from a very early period. Many of these are religiously preserved in the Kremlin. An excellent idea of their character may be gathered from the *Antiquities of the Russian Empire* (Plates III., 1, 2, 3), and they deserve attention in connection with iconographic art and miniatures.

Referring to the arms and accoutrements of the Russians, Herberstein in his *Notes on Russia* (1549) tells us: "They have small horses, unshod and with very light bridles, and their saddles are so adapted that they may turn round in any direction without impediment and draw the bow. They sit on horseback with the feet so drawn up that they cannot sustain any more than a commonly severe shock from a spear or javelin. Very few use spurs, but most use the whip, which always hangs from the little finger of the right hand so that they may lay hold of it and use it as often as they need; and if they have occasion to use their arms they let it fall again so as to hang from the hand. Their ordinary arms are a bow, a javelin and a hatchet, and a stick like a cestus, which is called in Russian *kesteni*. The more noble and wealthy men use a lance. They have also suspended from their arm oblong poniards like knives, which are so buried in the scabbard that they can scarcely touch the tip of the hilt or lay hold of them in the moment of necessity. They have also a long bridle perforated at the end, which they attach to a finger of the left hand so that they may hold it at the same time that they use the bow. . . . Some of the higher classes use a coat of mail beautifully worked on the breast with a sort of scales, and with rings; some few use a helmet of a peaked form like a pyramid. Some use a dress made of silk stuffed with wool to enable them to sustain any blows. They also use pikes."

It may be observed as an illustration of the conservatism of

Russia that the whip of which he speaks is doubtless the *nogaik* that we find in the Koul-Oba tomb, the whip of the Cossacks and of the modern sledge-driver ; and that the oblong poniard was perhaps also the *ἀκινάκης* derived from their Scythian ancestors.

Herberstein further mentions in the equipment of the Tzar "From his girdle hung small knives, after the fashion of the country, as well as a dagger ; behind him hung below his girdle a kind of weapon like a cestus, such as they commonly use in war. The handle is somewhat more than a cubit long with a thong of two palms length attached to it, at the end of which is a knob or kind of block of brass or iron which is gilt all over. At the right side of the prince was the banished king of Kazan named Scheale and on the left two young *knesi* (princes) one of whom carried an ivory hatchet which they call *topar*, very like what we see stamped on Hungarian coins. The other carried a club also like an Hungarian club, which they call *schest-pero*, which means six-winged."

Besides the great collection of oriental arms, the arsenal of Tzarskoë Seld is rich in the possession of numerous specimens of western mediæval armour ; and especially of the gorgeously decorated Italian and German arms of the sixteenth and seventeenth centuries.

Reproductions of several fine pieces have been made from this collection. So much has been written on the subject of the fine arms of this period that there is no reason to refer to it at any length. They may be studied with great completeness in the famous arsenals and great collections of Paris, Vienna, Dresden, Madrid and in our own country, and illustrated volumes descriptive of their contents are within our reach in most public libraries. We are now enabled to examine careful reproductions of a few examples from the collection at Tzarskoë Seld, a collection which, if not without a rival, at least holds its own amongst the other great armouries and can boast of some very remarkable pieces.

From the end of the fifteenth century the fashion of richly

decorated armour grew to be more and more prevalent until it became almost exaggerated. Plate armour at the time of its introduction in the beginning of the fourteenth century was valued and used chiefly for its defensive qualities. In the fifteenth century there were already signs of a more highly decorative style than had hitherto prevailed. At that time the ornament was chiefly due to hammered work and to the graceful lines produced by corrugating or fluting the polished steel surface. The arsenal of Tsarskoë Selò abounds in armour of this kind. One of the suits was worn by the emperor Nicholas I. at the tournament in 1842, already referred to.

In all European countries the sixteenth century brought with it an application to armour of the general magnificence in the arts which prevailed at that time. The style of the plate armour lent itself easily to decoration, and the goldsmith and jeweller, the engraver, the worker in enamel and niello and damascening were called in to execute designs which the most renowned artists furnished. Helmets, breast-plates and other parts of the body armour, and the large round shields or bucklers were covered with arabesques or with elaborately wrought out histories executed in repoussé work. The wildest fancy and the most exuberant imagination had ample scope to display themselves over the broad fields on which they could work, and to which effects of colour could be given by the gold inlay of damascening. Niello and enamel work heightened the richness, and even jewels were employed. In the handles of the swords and in the massive sheaths of smaller weapons (for instance daggers) goldsmiths, such as Cellini himself, could display their highest art. Of work attributed to the great Italian (which means little more than that it would not be unworthy of him) we have from this collection a finely embossed dagger-sheath in silver-gilt, and the handle of a sword. Such sword handles in iron were often chased with figures and groups in relief, and the complicated form of the guard added to the effect.

Of all countries Italy excelled. The artists and workmen of Milan were celebrated not only for their elegant designs but for excellence of workmanship and wonderful work in relief. Nor can we be surprised when we find engaged the talent of a Michael Angelo or a Cellini and others scarcely less celebrated as designers of arms. Most great collections possess specimens of such arms made for royal houses—for Charles V., Henry II., or for Francis I., or Alfonso d' Este, all of whom were passionately fond of fine arms.

The armourers of Germany were not less famous. Celebrated workmen lived at Augsburg, Nuremberg and other great cities. It is only within the last few years that the credit of the design of the most famous suits in the great French armoury, long attributed to Italy has been restored to Germany, by the discovery at Munich of the original designs.

When fire-arms became more common they were equally with other arms the objects of elaborate decoration. The barrels and every portion of long pistols were covered with chasings and with ornaments damascened in gold and silver; and if of wood were inlaid with groups and scenes in engraved ivory. Often, as in an example of a long German pistol which has been reproduced from the collection of Tzarskoë Selò, the entire surface was chased with arabesques and figures in high relief. The powder-flasks and other accessories also lent themselves naturally to the skill of the sculptor and chaser in wood, ivory, or the metals, or to workers in embossed leather.

The number of pieces selected for reproduction from the arsenal at Tzarskoë Selò amounts to twenty-nine. They are principally Italian armour of the sixteenth century with five pieces of German armour of the sixteenth and seventeenth centuries.

The suit of armour of Sforza Pallavicino is unfortunately not complete; all that now remains being the helmet, shield and right arm-piece, with a gauntlet. Of these the helmet and shield

have been reproduced. Both pieces are of admirable design and execution. They give some idea of what must have been the extraordinary beauty of the entire suit to which they belonged. The helmet is of peculiar and unusual form ; a pointed oval. It is open, without a vizard but with large cheek guards. The shield is circular. Both are of iron repoussé, the entire surfaces richly damascened with gold in the finest style of the renaissance. In the centre of the shield and on each side of the helmet, in relief, on a ground strewn with arabesques of the most delicate design is the device of the family of Pallavicino. The crest is a hydra *passant*, the heads raised and hissing ; and holding in its claws a bandelette with the motto "VT CVMQVE." This is repeated eight times in the oval medallions round the edge of the shield. The whole of the ground of the two pieces (and probably of the entire suit) is covered with the arabesque damascening before mentioned.

Three other repoussé and gold-damascened circular shields have been reproduced. The first presents a series of biblical subjects ; the victory of Saul over the Ammonites, the combat of David and Goliath, the history of Judith and Holofernes, etc. The figures and in general all the parts repoussé, except the flesh, are damascened in gold. With this shield is the helmet, in the same style, and both pieces are said to have belonged to Charles V. They were taken in Spain during the Peninsular war, and bought in Paris in 1836. Another circular shield is repoussé with five medallions ; having in the centre Mars, in the four outer ones the personifications of "Prudentia," "Fortitudo," "Fama," "Invidia." The other ornament consists of birds, trophies, flowers, fruit, grotesque figures, and the bird-emblem of the family of Cosmo I. grand duke of Tuscany, whence the shield is known as the shield of the Medici. The third shield is repoussé with a rich classical composition of several figures, amongst which there appears to be a vestal carrying water.

A circular shield (reproduced), also Italian of the sixteenth

century, is repoussé and chased with a battle scene. Two camps are situated opposite one another; there are attacks and sorties, and in one part a fire rages. The soldiers on both sides are in Roman armour, and on the tents on the one side banners fly with St. Andrew's cross, on the other with crescents. The boss which is pointed represents a mountain shaded with trees, on one of which are an owl and two crows. The execution is extremely good, and the manner in which the boss is beaten up out of the same metal as the shield without being in any way attached or soldered is an artistic peculiarity to be remarked on most fine pieces of the kind and period.

A Milanese *bourguignote* of the sixteenth century is a good specimen of the remarkable hammered work of which helmets of this period were made. Great authorities say that they are beaten out of one piece of metal. Even the high crest, in this case formed of a sphinx, is said to have been of the same piece as the remainder without any join. The secret of such work has been long entirely lost, and if the assertion be correct it is a test of the authenticity of pieces of the period. Very many clever forgeries have been made, but the imitation has never been carried so far. In some cases a genuine plain helmet has been used and repoussé, but it has been done in two halves, afterwards soldered together. The ornament of this piece consists of flower-work, masks, and figures in black detached on a gilt ground. In the centre is an episode in the history of David and Goliath. This *bourguignote* is known, though without authority beyond its having been so named in the collection of a French amateur from whence it came, as the helmet of the chevalier Bayard.

The remaining Italian helmet of the sixteenth century reproduced is of the class known as a morion. It is of iron with a high crest and turned up brim, repoussé in one piece of metal, the ornament consisting of masks, figures of women, &c.

Two fragments of the front and back pieces of an Italian cuirass in iron of the sixteenth century are admirable specimens of design and repoussé work. The ornament consists of two griffins *affrontés* with very elegant scroll flower-work and masks.

Pikes and halberts are represented by a halbert or partisan of the time of Louis XIV. and another of one of the dukes of Savoy. The pike introduced into France by the Switzers in the reign of Louis XI. was the old lance or spear of cavalry adapted to infantry, and soon became general in Europe. A partisan was commonly a blade with lateral projections, but the derivation and exact meaning of the term are uncertain. It was an arm which partook somewhat both of the pike and the halbert, having only two wings usually of crescent form, and was often engraved with arms and devices. Partisans of the guard of Louis XIV. bore generally an image of the sun with the device "Nec pluribus impar." The partisan of the guard of the dukes of Savoy (reproduced) is an Italian arm of the sixteenth century, of iron, open-worked and decorated with two coats of arms, the *croix potencie* of Jerusalem and the collar of the Annonciada.

An Italian stirrup of the second half of the sixteenth century is one of a pair of parade stirrups in iron, chased with a rich design of flowers and interlaced work, and with trophies of arms on a ground worked in *pointillé*.

A long Italian sixteenth-century sword is remarkable for the very elegant disposition of the guards. These are of iron and are chased with small battle subjects. The blade is from Toledo, open-worked for some distance from the hilt and of extraordinary length. The small chasings have unfortunately suffered from the effect of repeated cleanings but the great elegance of the form of the guards remains.

Every one knows that it is a common practice to attribute the origin of any exceptionally fine Italian piece of goldsmiths' or silversmiths' work of the middle of the sixteenth century, to

Benvenuto Cellini. This is done without any evidence beyond the piece itself, and often admits of contradiction. Take for instance, an elaborately chased silver-gilt dagger sheath which has been reproduced from the collection at Tzarskoë Seldò, with the usual attribution to the great artist. Proof there is absolutely none, and although all will allow it to be a remarkable piece of very skilful workmanship, still, good judges may be disinclined to admit that it bears on the face of it evidence of the absolute purity of taste which is bound to characterise the work of Cellini.

The sheath and guard and ornaments of the hilt of the dagger are of massive silver-gilt, chased with an elaborate composition comprising very many minute figures of which a number are in full relief. The handle, which is of agate with a band of metal down each side enriched with turquoises, is surmounted by a heavy knob. The guard is an elegant and fanciful scroll leaf work, terminating in monsters' heads and curving inwards towards the blade; the upper part of the latter is ornamented with an arabesque damascening. The sheath ends with a knob of the same kind as that on the top of the hilt.

The entire surface is covered with chased work in high relief. On the knob of the hilt is represented the judgment of Paris. The story on the sheath is the rape of Helen, occupying the long centre panel of one side. On the other side, and filling up also the remaining spaces on both sides, the ornament consists of masks, flowers and fruit, a chimæra, caryatides, figures and arabesques. Within the sheath are a knife and single pronged fork, the bronze handles damascened with an arabesque pattern in gold.

There can be no question that the fine modelling of the small figures, the groups, the horses, and the perfection of the chasing warrant the high reputation that this splendid dagger has attained. It must have been made for some great prince of the time, for a Julian de Medicis or a Francis I., and we have to

regret that it has no authentic history, or any inscription, coat of arms, or other indication to show us who was its first owner. It formed part of the collection of Peter the great, and was for some time kept in the museum of the Academy of Sciences of St. Petersburg. Possibly the Tzar brought it back with him from one of his journeys in Europe.

In German armour of the sixteenth century reproductions have been made of the chanfrin or headpiece of a suit of horse armour, a shield, and a *manteau d'armes* or shoulder shield; and, of the seventeenth century, a hunting sword and a long pistol.

The chanfrin is of steel with bands of ornament engraved and gilt, and with the coat of arms of Ferdinand I. as king of Hungary and Bohemia.

The shield is circular engraved in aquafortis with the celestial signs and attributes and is a remarkable specimen of the peculiar style, and possibly the work of Heinrich Aldegrever.

Manteaux d'armes were a kind of shoulder shield affixed to the armour by screwing on to the left shoulder. The present example is engraved in aquafortis and divided into lozenge-shaped compartments by raised bands crossing each other worked in repoussé. Meyrick (Plate ix. vol. I.) describes a shield of this kind. "It bears on it the arms of Bavaria which are checquy expressed by raised lines about half a finger thick. On this account and as it came from the arsenal of Munich it may have belonged to Albert V. duke of Bavaria from 1550 to 1579."

An iron pistol is a very magnificent arm of great length, chased on the entire surface with an immense variety of hunting subjects and figures. On the barrel are seven of the muses, and on the knob forming the butt six compartments with masks and the cipher H. T., crowned.

We conclude the notice of the arms which have been reproduced with a small French powder-flask of the seventeenth century. It is of iron and was a powder-flask of one of the musqueteers of

Louis XIV. The form is a flattened pear-shape, damascened with gold and silver. On a matted ground are trophies of arms and wreaths, within which is the eagle of Jupiter with the device *Quo jussa Jovis*. There is a key for a wheel-lock and a small screw-driver. The emblem and device were those adopted by Maximilien de Bethune duc de Sully when made grand master of artillery in France in 1601.

CHAPTER X.

ENGLISH PLATE IN RUSSIA.

ONE of the most interesting results of the visit to Russia, as shown in the collection of reproductions, has been the procuring copies of a large number of important pieces of English plate. These are for the most part in the treasury of the Kremlin : and it is scarcely too much to say that they were previously almost unknown.

In the days of the early Tzars it seemed necessary to conciliate them in accordance with oriental fashion by presents and interchange of valuable objects ; magnificence and profusion reigned in their court and surroundings. To this custom we may certainly attribute the presence of the many pieces of English silver plate which we find in Russia, and though records concerning many of them are now wanting, still we are able to identify some at least as presented by different ambassadors ; and especially by the earl of Carlisle in his famous embassy to the Muscovite court in the year 1663.

Besides the treasury of the winter palace of the Kremlin and the patriarchal sacristy, the only important treasury visited has been that of Troitsa, where also some plate of English manufacture is preserved. Very possibly many more examples may exist in the treasuries of other great monasteries and churches or even, perhaps, in the houses of families of distinction. The favourites of a Tzar received from him from time to time marks of his

approbation in the shape of valuable presents, and some fine specimens of plate found their way probably in a similar manner to the churches and monasteries.

It is well known that examples of Old English plate are, even in England, of great rarity. We must not expect to find in Russia specimens of the rarest of all, namely, pre-reformation church plate; for there could be scarcely any reason why it should have been sent there. But from the time of Elizabeth downwards we are more fortunate; and the reproductions which have been made, if they do not actually fill up gaps in the history of English goldsmiths' art, at least furnish us with examples of great importance and with some of which we possess at home no absolutely similar specimens.

The earliest piece reproduced is a flagon dated 1571, and of 1594 we have a very elegant and characteristic Elizabethan square standing salt. There are some immense and elaborately embossed jugs, and one of a very large and massive pair of silver-gilt leopards.

Nearly every piece that has been copied supplies to some extent a want. If we refer to the catalogue of the loan exhibition at the South Kensington museum in 1862, at which such a large number of pieces were brought together from various city guilds and corporations, from palaces and from the collections of private individuals, we shall find few, if any, of the spherical-bodied flagons, no salver of the fashion of that from Troitsa, no such massive figures as the leopards, no huge embossed flagons, no quaint candle-sticks like those presented by lord Carlisle; and, in short (to come to comparatively recent times) no piece either in design or weight like the great wine cistern, nor any finer specimen of the work of Paul Lamerie than the centre-piece from the collection of count Bobrinsky.

As to early dated pieces if we refer to the appendix to Mr. Cripps's *Old English Plate*, which gives a list of most known examples, we shall find but eight pieces of the fourteenth century

and scarcely more than fifty before 1571. The present additions are, therefore, of not inconsiderable importance.

The reign of Elizabeth was a time of great excellence in goldsmiths' work ; and all the pieces of English plate of the sixteenth century in the South Kensington museum must be referred to the second half of it.

Of the silver plate now reproduced from Russia we have six pieces of the time of queen Elizabeth, thirteen of James the second, three of Charles the second, and two of George the second. Charles the first sent a silver-gilt statuette of himself to the Tzar. It is of Augsburg work, but very probably other presents of plate accompanied it, which are possibly still in Russia and would add to the few examples existing of that reign. It is not surprising that we find none of the Commonwealth ; even in England, plate of that date is rare. We must also remember the frequent melting down of treasure which occurred in Russia, as it did also in France and England.

Accounts of embassies from foreign countries to Russia and of the journeys of special envoys to procure facilities for trade are numerous. They are all interesting and (as has been before remarked) especially so in Russia, where manners and customs change so little that we may read accounts of journeys made many hundred years ago with as much instruction and with as much truth regarding present manners as the latest that have been written.

Nearly all early travellers, and the ambassadors who were admitted to the table of the Tzar, have the same tale to tell of the exhibition of rich plate with which their eyes were dazzled and which they saw exposed on the great *cupboard*. They mean by this title the staged platform in the centre of the banqueting-room of the ancient palace or "Terem" which has been already spoken of. Upon this were arrayed the vases of gold and silver for the daily use of the Tzar, and amongst them the huge flagons in which we may perhaps recognise those of English make now

reproduced, and which stand to-day on state occasions on that great central buffet, as they have stood for nearly three centuries.

Richard Chancellor, a famous traveller though of an earlier date than the flagons just mentioned, speaks of this banqueting-room. He says: "In the midst of the chamber stood a table or cupboard to set plate upon, which stood full of cups of gold, and amongst all the rest there stood four marvellous great pottes, or crudences as they call them, of gold and silver. I think they were a good yard and a half high. The number that dined there that day was two hundred persons, and all were served in golden vessels."

Clement Adams in his account of the voyage of Richard Chancellor describes the dinner given to the envoys by the emperor "in the golden court, in the midst of which stood a mighty cupboard upon a square foot, and the immense quantity of plate that was placed round it on stages." He mentions also the four great "pottes" which he imagines to be at least five feet high.

Sir Henry Willoughby, speaking of a dinner given by the Tzar, says: "In the middle of the dining-room was a table covered with cups of gold. The number of persons that dined was about two hundred, all served in vessels of gold, and the gentlemen that waited were all in cloth of gold."

Many more extracts might be quoted with reference to the profusion of plate on the great buffet of the golden banqueting-room, amongst which the great pieces of English manufacture no doubt had their place; but we must pass on to the more particular account of some English embassies and of the presents brought by them.

A famous embassy came from Russia to the court of Mary, queen of England, in 1556. In the relations given of it we find an account of the presents which the ambassador took back to the Tzar, and amongst other things "several pieces of cloth and tissue, a pair of brigandines with a murrain covered with crimson velvet and gilt nails, a chain of gold of £100 value, a large bason

and ewer of silver gilt, a pair of pottle potts gilt and a pair of flagons gilt."

In 1568 Thomas Randolph, ambassador to the Russian court, presents the Tzar with "her majesties present, which was a notable great cup of silver with verses engraven on it, explaining the histories engraven on the same."

Amongst the archives in the Record office at Moscow is the following paper recounting presents of plate from James I. of England. It is not dated and there are no accompanying remarks, but it is probably of about the year 1605-6.

"A preasent to the greate Emperor and greate Duke Borris Pheodorow^{ch} of all Russia and to the Empriss Marya Gryoryevna from James the Greate, Kinge of all England.

A charyott,
Two greate flaggons,
A christall cuppe,
A bason and ewre,
Two haunche pottes,
One standinge cuppe,
One peece of scarlett and fowre peeces of other fine
cloathe.

A Preasent to the greate L^o and Prince Duke Feodor Borysow^{ch} of all Russia and to the virtuous Princes Thekleenya Borysovna from James y^e Greate, Kinge of all England.

One standinge cuppe,
Two tankerds,
Two livery pottes,
One peece of scarlette and three peeces of other fine
cloathe.

A Preasent to y^e greate Empero^r and greate Duke Borris Pheodorow^{ch} of all Russia from the L^o Embassador of England.

A chayne of pearle.

A Present to y^e greate L^o and Prince Duke Feodor Borysow^{ch}
of all Russia frō the L^o Ambassador.

Two cluster of cuppes.

One peece of crimson velvet,

One case of pistolles."

We have an account of the presents brought to the Tzar by lord Carlisle in 1663 in the *Relation of the Three Embassies*, written by one of the suite in 1669. The plate of the date of this embassy in the treasure of the Kremlin bears an inscription on the foot of each piece in Slavonic, stating that it was brought to the Tzar by lord Carlisle from the king of England.

We find also in the Record office at Moscow a particular account in Russian of the embassy of lord Carlisle. Attached to it are notes on an embassy from James I. in 1620, the ambassador being named Ivan Ouiliamoff Merrick (John William Meyrick).

The instructions given to those who are to have the care of the ambassadors are very minute, and relate to their entertainment and the answers which should be given to questions. The etiquette is rigorously laid down and the prerogatives of the Tzar carefully guarded. Questions relating to the precedence in which the healths of the respective sovereigns are to be drunk are settled, and instructions are given that if the English ambassador shall offer valuable presents to the chief officers of the Tzar they shall be accepted, but if mean and of small account they shall be answered that their sovereign lord sufficiently provides for their wants.

The following list of presents is given as having been brought by the ambassador Meyrick in 1620:—

A salt of crystal mounted in gold and garnished with stones
and pearls.

An ostrich in silver-gilt.

Five flagons in silver-gilt.

- Two plates in silver-gilt.
- An ewer and salver in silver-gilt.
- A vase of [precious] stone, mounted in gold.
- Different stuffs of silk and wool, and several animals.

For the patriarch :—

- A crystal vase mounted in gold.
- Four silver-gilt flagons with covers.
- An ewer and salver in silver-gilt.
- Velvet and satin.
- Arm-chairs covered with crimson velvet embroidered in gold.

The presents brought by the earl of Carlisle are enumerated. We give those relating to gold and silversmiths' work, the remainder consisting of divers stuffs, cannons, tin, lead, etc. These were :—

- An arquebuse.
- A pair of pistols inlaid with ivory.
- Two beakers in silver-gilt.
- Two cups with covers in silver-gilt.
- Two candlesticks in silver-gilt.
- Two plates in silver-gilt.
- A réchaud and a bowl with cover in silver-gilt.
- A set of knives with handles of agate.
- Six plateaux on low feet.

For the Tzarewitch and princes :—

- An arquebuse.
- A pair of pistols.
- An ewer and salver in silver-gilt.

And from Catherine queen of king Charles the second as a present to the Tzarevna :—

- An ewer and salver in silver-gilt.

The Russian description of these objects and the translation of the terms may possibly be incorrect. We cannot therefore identify them from the list with certainty.

It may be added that in the public Record office in London an account is to be found "of monies received and disbursed by the earl of Carlisle for his embassy charges," from which it appears that £1,000 was paid for "plate, rings, jewels, cloath, coach and horses, which were for presents given in those three dominions" (Russia, Sweden and Denmark), and £77 5s. in fees at the jewel-house for the plate.

After the restoration of king Charles the second, embassies came from all parts to offer their congratulations. Amongst them was one from the Tzar of Russia, Alexis Michailovitch. It was received in great state (Pepys alludes to it in his diary, November, 1662), and it was resolved to send a return embassy, which was accordingly done; the earl of Carlisle being ambassador. An account of this embassy was printed in 1669, *A Relation of the Three Embassies of Charles Howard, Earl of Carlisle*, by M. G. The author was one of the secretaries attached to the suite. This *Relation* describes the setting out of the ambassador in great pomp with a train of nearly eighty persons; then his arrival at Moscow, with an amusing account of his state entry. Delays followed, which seemed interminable and were purposely prolonged, in obtaining an audience.

"At length, on the eleventh February, audience is granted. The presents, the greatest part of which was designed for the Tzar, the rest for the young princes, and some from the ambassador himself, consisted in vessels of gold and silver, in cloth, velvets, satin, and damaske of various colours; there was also great quantities of stufs and table linnen, two gold watches, three clocks, two pair of pistols, one gun and two carabins, besides six pieces of cast cannon, a great quantity of Cornish tin, and a hundred piggs of lead.

"At length we began to sett out, about ten a clock in the

morning, the gentlemen on horseback two and two all richly habited, their hats covered with fair plumes of feathers. His Excellency was this day in black, having on his hat a rich band of diamonds. . . .”

The procession passes on through the Tzar's guard to the hall of audience, “and here it was that we saw the guards of the Tzar's body in a most splendèd equipage, their vests of velvet being lined with sables, their caps richly adorned with pearls and precious stones, and their very partesans covered with gold and silver. And here it was that we were like those coming suddainly out of the dark are dazled with the brightnes of the sun; the splendor of their jewels seeming to contend for priority with that of the day, so that we were lost as it were in this confusion of glory. The Tzar like a sparkling sun (to speak in the Russian dialect) darted forth most sumptuous rays, being most magnificently placed upon his throne with his sceptre in his hand and having his crown on his head. His throne was of massy silver gilt, wrought curiously on the top with several works and pyramids. His crown (which he wore upon a cap lined with black sables) was covered quite over with precious stones; it terminated towards the top in the form of a pyramid with a golden cross at the spire. The scepter glistered all over with jewels, his vest was sett with the like from the top to the bottom down the opening before, and his collar was answerable to the same. By his side he had four of the tallest of his Lords standing below his throne, each of them with his battle-ax upon his shoulder.”

After the ambassador had delivered his speech, the presents were brought in by a hundred and thirty men and the delivery of each of them prefaced by a short speech.

“The first thing that came in was a gun of Charles the first and therefore his Excellencie presented it with this compliment: ‘This gun was delivered to me by His Majestie's own hand, being excellent in its kind, the same which his royal father of blessed and glorious memorie used to shoot with. . . .’ Next to the gun

came a pair of pistols, whereupon my Lord spoke again : 'That paire of pistols (said he) his Majestie delivered me also with his own hand commanding me to excuse their oldness, which he thought would not make them less acceptable when you knew they were those with which after so long adversity he rid in his triumphant entry into his metropolitan city of London.' "

"The plate came next to those pistols, and in the first place a great silver guilt basin, supported upon two men's arms, so all the rest passed by without stopping, next to the Tzar's the presents allowed for the two princes, then the queene's present to the dutchess, and at last my Lord ambassador's."

England and Russia have kept up frequent intercourse with each other from time to time since the earliest period of the empire. In the year 1070 Wulfgytha, daughter of Harold II., married Vladimir, duke of Kiev. The first embassies appear to have been exchanged in the fifteenth century, and no doubt from time to time English workmen settled in Russia. In 1626 one of the principal gateways of the Kremlin was erected by Christopher Galloway, an English clock-maker, who also placed a clock in it. In the sixteenth century great efforts were made to extend our commerce in Russia, and the old records and reports of the embassies are full of details of the struggles made on behalf of the merchants. In the middle of this century the famous company of merchant adventurers was formed by Sebastian Cabot, and a year or two later the Russian company.

In 1581 the Tzar, Ivan the terrible, made overtures for the hand of queen Elizabeth. Her letter declining the offer is still to be seen, preserved in a casket in one of the rooms of the old palace.

Lastly, in 1716 the British Factory which attained important dimensions was established.

Such facts, briefly narrated, are not altogether without importance even in a superficial glance at Russian art ; for it is necessary to take into consideration all the influences which may have been brought to bear upon it.

The pieces of English plate, of which reproductions have been made, consist of a large figure of a leopard, six flagons, four cups, three salts, two great jugs, three tankards, one of a set of salvers, a large rosewater salver, a candlestick, a flask or bottle, a wine-cistern, and a centre-piece or *épergne*, ranging in date from 1571 to 1734.

The figure of a leopard is a most important piece of massive cast and chased work. It is one of a pair, silver-gilt, the thickness of metal being considerable; as much for each figure as 1029 ounces avoirdupois, if we can rely on the record of the weight engraved in Slavonic beneath them. (This is 71 lbs., 24 zolotniks.) The animal, which almost approaches life size, is sejant, on a pedestal, supporting a scroll-shaped shield. The latter is long and narrow, engraved with strap work, and has in the upper corner a bust of a man. The pedestal is square, with bold and deep gad-rooning. Of the pair, each leopard looks a different way, upholding the shield with opposite paws. The heads screw off and a heavy curb-chain hangs from each. The original is in the treasure of the Kremlin and bears the following hall marks: lion passant, leopard's head crowned, date letter C (1600-1), and a maker's mark (not identified).

We have no information concerning these splendid figures beyond the note in the contemporary register of the treasure house, which states that they were presented to the Tzar by the king of Denmark. It would be interesting to know more concerning them.

Figures of animals in silver-gilt were common in Europe at that period as ornaments for the table. They were usually small and the heads could be removed to form drinking cups, and we have a specimen of a very large cup (if it may be so called) of the kind in the figure of an eagle which will presently be noticed, when describing the plate of origin other than English. There are some very large figures and cups of English make in lord Londesborough's collection, but there

seem to be none in any collection like this large eagle or the two great leopards.

About the middle of the sixteenth century spherical-bodied flagons replaced the earlier small cruets for altar use, and were the form generally adopted in the reign of Elizabeth. They were no doubt adapted from similar ones to the six flagons for secular use preserved in Russia; but made more plain and without the ornament which we find on these, which has about it nothing of a sacred character. Such flagons are now uncommon in England; at least we do not find them described in the catalogues of exhibitions or accounts of corporation plate. A few church flagons are known, probably about a dozen: an example is at Cirencester bearing the date letter of 1576.

These six flagons vary in date from 1571 to 1612 (the hall marks of all the English plate are described in an appendix), the smallest one being the earliest dated piece reproduced. This is a spherical-bodied flagon on a low foot, with a coved lid and a plain **S** handle, slightly engraved at the back. The drum is engraved with fanciful borders of scroll flower-work.

The next (1596) is larger and of similar form, engraved with strap-work and foliage; the collars and edgings egg-and-tongue moulded.

The third (1604) is almost exactly identical in every detail with the last described, except that on the centre of the drum is placed a cherub's head standing out in high relief.

The fourth (1606) is of large size, of similar character of engraving and mouldings, with a cast piece of masks and scrolls for a purchase.

The fifth (1610) is embossed and engraved with strap-work, fruit and flowers, and in addition are marine monsters in cartouches, characteristic of the period. In other respects it is similar to the last.

The sixth (1612) is embossed with strap and leaf work, fruit, scallop shells, and the usual marine monsters. The borders and

edgings are of gadroon and egg-and-tongue moulding, and the purchase is a roughly cast piece with a winged half-figure with extended arms.

Of these flagons four are from the sacristy of the patriarch, one from the treasure of the Kremlin, and one from the Romanoff house. They are probably part of the presents brought for the Tzar and the patriarch by Meyrick in 1620: one of them, however, engraved with marine monsters, was, it would appear, a present from Charles the first.

Tall cylindrical tankards are much allied to flagons; and of these there are three examples. One (1613) is of kind common in the seventeenth century, highly ornamented with repoussé work of scallop-shells, fruit and flowers, cupids' heads, sirens and marine monsters in medallions, with a cast piece of cherubs' heads for the purchase of the lid. It is from the treasure of the patriarch. These tankards, despite the ornament, were sometimes used in England as church flagons; specimens exist at Kenilworth, and at Kensington parish church.

Another is a very fine tankard (1663) which formed part of the presents of the Carlisle embassy. It has a plain handle and a broad spreading base, and is embossed over the whole surface with boldly designed tulip flowers and leaves, and with cattle and other animals. The salvers and candlesticks of the same origin which are noticed later on bear the same clever and characteristic decoration.

A third tankard, from the sacristy of the patriarch, although it has no mark is probably English. It is tall and narrow, the greater part of the drum plain, embossed at the top and bottom with a pattern. A short baluster ornament surmounts the lid and the purchase is a siren. The nearly plain handle terminates in a lion mask, and is engraved on the back with two figures in outline.

Cups are represented by four specimens, ranging in date from 1585 to 1617. Two of these are of the gourd-shape which

became popular before the end of the reign of Elizabeth. They are dated respectively 1585 and 1601. In such cups the stems are usually formed as stalks or tendrils, single or entwined. They are very like the German cups of the same period, which have for stems a tree-trunk and a woodman; and the two cups under notice further resemble the German cups in also having the silver cut-work ornament, sometimes known as cut card work, which is seldom found in English work.

The earliest of these specimens has a bowl in the form of a gourd contracted in the centre; the stem is a gnarled tree-trunk on a circular foot coved up and repoussé with fruit and strap-work, and with the egg-and-tongue moulding characteristic of Elizabethan work. It has a cover which makes the upper part very nearly spherical, and the whole of the bowl and cover is engraved with a pattern of strap-work and leaf scrolls. Leaves in thin silver cut-work spring round and clasp the lower part of the bowl and beneath the twisted tree-trunk. The original is in the monastery at Troitsa.

The second cup of this kind, from the sacristy of the patriarch, is almost identical, but the cover is wanting. The foot is coarsely embossed. Beneath it is engraved in Slavonic "From the treasure of the patriarch Joassof."

A cup much resembling these was given in 1628 to the Broderers' company by Edmund Harrison, embroiderer to the kings James the first and Charles the first.

The two other cups, dated 1610 and 1617, are both chalice-shaped; one on a plain baluster stem having on the knop three coarse scrolls, the other with a stem of cast-work consisting of bosses and neckings of mask and leaf-work. The bowl of the first is repoussé with vertical gadrooned bands, and the foot with acanthus leaves on a matted ground. Of the other, the bowl and foot are almost plain except that on the former an embossed acanthus ornament, springing from the base upwards, encircles the more plain part, and on the latter is a slight ornament of

the same character. One is from Troitsa, the other from the sacristy of the patriarch.

It is well known that in former times the standing salt occupied an important position at the table in all houses of any pretension and formed the barrier of social distinction, marking those who sat below or above it. We have in this collection three examples of the standing salt, one of the reign of Elizabeth, and two of the time of James the first.

Mr. Cripps describes four patterns of old English salts and illustrates them in his work. They are the hour-glass, the cylindrical standing salt with its cover ornamented with repoussé and engraved work, and the square salts of the same type; the bell shape; and lastly the simple low salt-cellar with projections over which a napkin was thrown to keep the salt clean.

The reproductions illustrate the second of these kinds of salts. The first example (1594) is a fine specimen of the square standing salt, and is of considerable interest not only from its general fashion and workmanship but from the figures which decorate it, in the well-known costume of the time. Such salts came in about the middle of the sixteenth century, and a remarkable specimen is in the possession of the Vintners' company (1559). They were often decorated with cartouches and arabesques and the covers surmounted by figures.

The present example has a square-shaped body standing on four ball feet. The whole of the surface is embossed with groups and figures with the exception of the horizontal parts which (as in that of the Vintners' company) are engraved. On the cover is a figure of an armed man bearing a shield. On the four sides of the body of the piece are four figures representing probably mythological personages, as Venus, Diana, and Mercury. Beneath are hunting scenes, one of which is an unicorn hunt. This is from the treasure of the Kremlin.

The other two salts are of the cylindrical kind, of the same date (1613) and workmanship. One is from the Romanoff house, the

other which has either lost or never had a cover is from the treasure of the Kremlin.

The first is a cylindrical pedestal with expanding base, resting on three ball and claw feet. The pool to hold the salt has a dome-shaped cover, supported by four flower scroll supports and surmounted by a triangular steeple supported on three caryatid scrolls with a finial of similar work. The decoration, of which there is little, is plain, consisting of the egg-and-tongue moulding.

About this date the pyramidal or steeple covers were common, both for standing salts and cups. The Painter-stainers' company have a similar salt, dated 1635, also plain with gadroon mouldings and with a like dome-shaped cover raised on six scroll brackets and surmounted by a pinnacle.

The two great jugs from the treasure of the Kremlin are not handsome but remarkable specimens of English plate of the early part of the seventeenth century. They are remarkable not only for their unusual size and weight but for the elaborateness of the repoussé ornament and the original and fanciful style of the figures which are applied to them, and which in both cases are used to form the spout and handle.

The first is an immense jug, dated 1604, standing two feet high and large in proportion. The spout is formed by a dragon with extended wings which rest on the shoulder of the vase-shaped body; the handle by a snake with the extremity of the tail coiled round beneath the head. The high vertical neck and the greater part of the surface of the drum are engraved with bands of roses and thistles alternately; the collars and base of the foot ornamented with bands of egg-and-tongue moulding. A rugged ornamentation beaten up high, resembling flames, runs round the shoulder and the foot, and the same ornament is on the coved lid, the purchase of which is a small lion.

The other great jug is of even larger dimensions, standing upwards of thirty inches in height. The handle is formed by a dolphin or serpent with its tail coiled round its neck. The spout

is a dragon with extended wings which lie on the shoulder of the vase. The dragon holds a short spout in its mouth and is braced to the neck by a figure of a dog which curls its very long tail in folds round the dragon, and rests its fore-paws on the lip of the jug. The whole surface is embossed with leaf-work and ornamented with two female heads standing up from the shoulder of the jug, having large spreading wings embossed on the surface: there are also two demi-figures on the neck, winged. The base is open-worked with a band of quatrefoil ornament. The cover is almost hemispherical, embossed in the same manner, and with three demi-figures, winged, standing out from the surface. The purchase of the lid is a winged and scrolled figure from which a toad-like animal lies out on the snake handle. The date is 1615.

It will be seen that these two pieces are important specimens of a style of art which if somewhat florid and crowded is at least highly original and characteristic. Such design and work may be compared with an ewer of Portuguese origin in the collection of M. Spitzer, which was exhibited at the exhibition of Spanish and Portuguese art at South Kensington in 1881. This is described in the catalogue as "of silver-gilt, the body, foot and cover ornamented with zones of foliated ornamentation, grotesque monsters, etc., in high relief, the spout in the form of a dragon. Transitional Gothic style. *Circa 1500.*"

We know that in the fifteenth and sixteenth centuries the silversmiths' art in Portugal had attained great excellence and the productions of its workshops were eagerly sought by other countries. In an inventory of English crown plate sold by Charles I., we find mention of a large number of "Portingal silver cups"; and it is highly probable that in the early part of the seventeenth century a considerable quantity of Portuguese plate found its way to England and naturally inspired our own gold and silversmiths with ideas which they would not be slow to adopt.

Amongst the plate reproduced from the treasure of the Uspenski Sobor, Moscow, is another very large jug, a dragon

passing through it forming the spout and handle. It is unmarked, and therefore of uncertain manufacture ; but we seem to recognise in it the same taste.

The next three objects have been selected from the presents brought by the Carlisle embassy. They consist of one of a set of six salvers or plateaux, one of a pair of candlesticks, and a large flask or flagon with a stopper and chain.

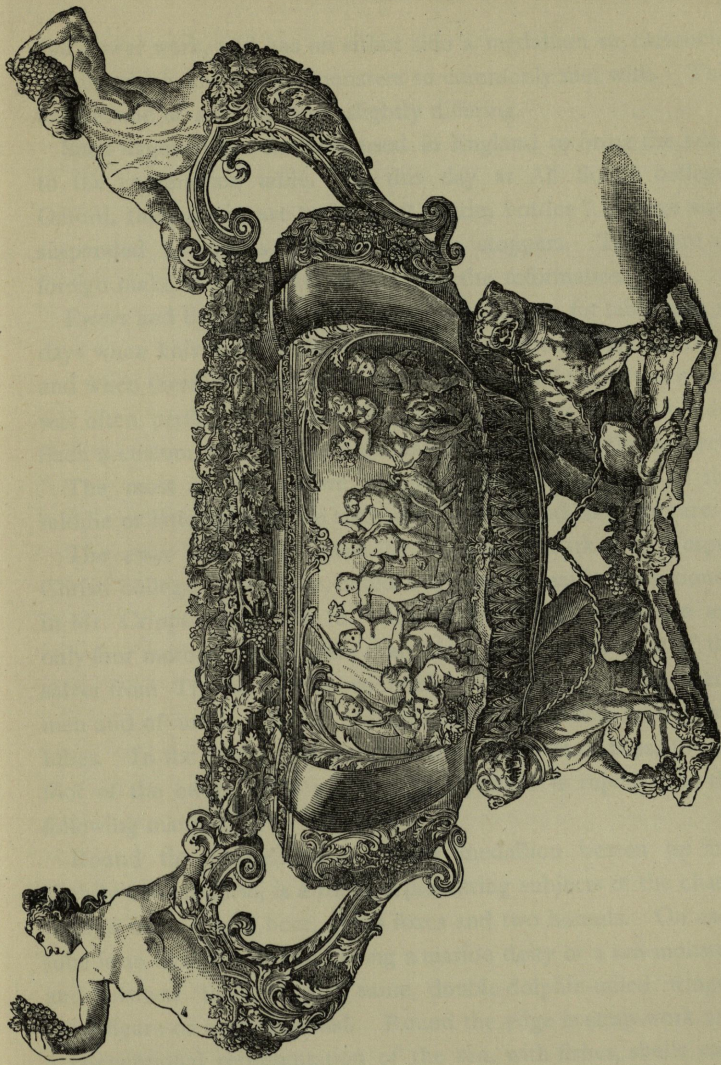
The salvers and candlesticks are both ornamented with the same decoration as the tall tankard previously described, namely tulips and leaves, cattle and other animals, all boldly designed and repoussé. The salvers are small circular plateaux standing on a plain low foot, and as well as the candlesticks are of the date of the embassy (1663).

The candlesticks are of remarkable form which cannot be regarded as elegant although possibly unique. They are very large with broad-spreading trumpet-shaped bases. In the place of the knop is a broad plateau, from which rises the pillar, surmounted by a plain socket and flat grease-pan. Such a form is at least favourable to the display of the beaten-up work on the broad flat surfaces.

A beaker (dated 1664) in the South Kensington Museum (No. 51 '69) is embossed with the same flower-work as these pieces, and a salver of the same date (No. 549 '74) has also the figures of cattle and other animals in the same style.

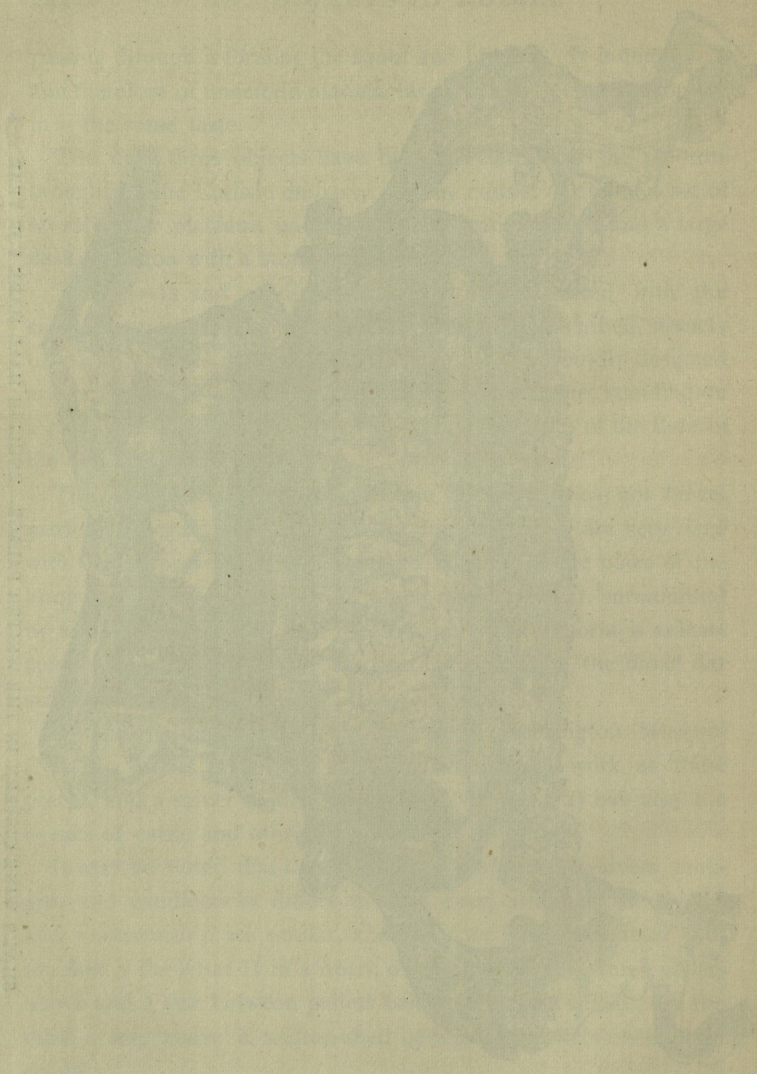
It may be noted that the workman's mark on the salvers, tankard, and candlesticks differs in each case, although the design and workmanship are similar, and the date letter the same. On the first is the letter H in a heart, on the second HG, three pellets above and a star between pellets below on a plain shield ; on the third a star above a scallop-shell between six pellets on a plain shield.

The large flask (which is dated 1619) is a vase-shaped flagon on a short stem and foot with a stopper and a chain like what are called "pilgrim's bottles." It is beaten up and chased with strap



SILVER WINE CISTERN IN THE WINTER PALACE. ENGLISH HALL MARK FOR YEAR 1734

1700



and flower work, and has on either side a medallion or cartouche within which are the sea monsters so commonly met with. This flask is one of a set of three slightly differing.

Such flagons were formerly used in England to bring the wine to the communion table. To this day at All Souls' college, Oxford, there are in use two such "pilgrim bottles" of large size, suspended by chains attached to the stoppers. They are of foreign make and of a date earlier than the reformation.

Ewers and basins were very important objects for table use in days when knives and forks were not so common as they are now, and when therefore it was necessary to hand round the water, which was often perfumed, so that the guests might wash their hands. Such a custom easily led to a display of fine plate in this respect.

The most ancient known rose-water salvers are only of the middle or latter part of the sixteenth century, and they are rare.

The ewer and salver given by archbishop Parker, to Corpus Christi college, Cambridge, dated 1545 are the earliest mentioned in Mr. Cripps's appendix to "Old English Plate" and there are only four more of earlier date than 1614, which is the date of the salver from Troitsa now reproduced. This is a very fine specimen and of unusual form: a deep quatrefoiled basin having four lobes. In the centre is a circular raised support or boss, for the foot of the ewer. The whole of the surface is repoussé in the following manner.

Round the centre, on a circular medallion beaten up into slightly convex form, is a frieze representing subjects of the chase, trees, a bear, a wild boar, three foxes and two hounds. On each lobe is an oval medallion, having a marine deity or a sea monster, and between them is the same double-dolphin-tailed winged demi-figure or siren repeated. Round the edge is strap-work and a conventional representation of the sea, with fishes, shells etc., and on the extreme edge is the usual leaf-and-tongue moulded border.

We come now to a period of English silversmiths' work which

is comparatively modern, and of this time we have two remarkable specimens, both of the year 1734.

The policy of Peter the great in Europeanising Russia and importing western manners and manufactures made itself felt early in the eighteenth century, and we are not surprised therefore to find at the court of the empress Anna Ivanovna such specimens of solid magnificence in plate as the great English wine-cooler, and the splendid gold toilet-service, or (a few years later) examples of the finest productions of French artists in table-plate and candelabra.

The dominant feature of English plate of the eighteenth century up to the time of Flaxman at least is a certain solidity and lavish use of the raw material. The work is well and conscientiously executed, but as a rule heavy and inelegant. The taste of the time no doubt was in favour of stiffness in decoration, and the artists seemed incapable of that freedom, that fearlessness and boldness, which alone can produce the charm which we find in the plate of neighbouring countries.

The large silver wine-cistern in the plate-room of the Winter Palace as regards size and weight is probably unequalled by any similar piece of English manufacture. Without pretending that it can claim to be a model of grace or style, it must be admitted to be an exceptional specimen of English silversmiths' work of the time of George the second. (Plate XXIV.)

We have no information how the cistern found its way to Russia. There is nothing to show whether it was purchased here for the Russian government, or whether it was sent as a present to the empress. More than once we have had occasion to remark that records concerning such matters have been until lately very imperfectly kept.

This great silver cistern for many years has been kept in the plate-room of the Winter Palace. The room is not open to the public and the piece has therefore not attracted attention. It has usually been considered to be of French manufacture, but the

style is too heavy even for a time which was marked for inelegant tendencies almost as exaggerated as our own. The question has however been set at rest by the discovery of the hall-marks of the year 1734, and of a well-known maker's mark being the initials K A, of one Charles Kandler, a silversmith living in Jermyn street.

The cistern is oval supported on four leopards or panthers, the handles formed of two nude half-figures, a man and woman, with scroll terminals. Most of the ornament is cast-work and the motive of the entire decoration is Bacchanalian. On each side is a panel with groups of boys and young satyrs playing; holding bunches of grapes and drinking. The panels are separated by a deep fluting. Round the rim and hanging over both inside and out are applied festoons of vines and bunches of grapes, lizards, flies, frogs, etc., all of which might have been better omitted. The terminal figures hold bunches of grapes over their heads. The leopards are carefully modelled, crouching under the vase and savagely snarling. They wear collars and are chained together with massive chains. The piece is lined with an inner skin, engraved with a pattern. The weight is as much as eight thousand ounces, or more than a quarter of a ton. Although executed, as we have said, by Charles Kandler, this piece was designed by a more considerable (though not a working) goldsmith, named Henry Jernegan, and made for him by Kandler. Jernegan's name occurs on the contemporary engraving of the cistern which has already been spoken of.

A friend has kindly referred the writer to Knight's "London," where there is a curious account taken from the journals of the House of Commons of the petition to the House in 1735 by this very Jernegan to take off his hands a magnificent cistern upon the design and manufacture of which he had been occupied many years, and which was pronounced by every one to be the greatest work of the kind ever produced. The occasion of this petition was that a lottery was at that time being authorised for providing

funds for building a new bridge over the Thames at Westminster : and, to make a long story short, it was ordered that the piece should be taken and put as a prize into the lottery. This is almost certainly the identical cistern, but whether it was won as a prize in the lottery or how it afterwards got to Russia is unknown. The engraving was possibly made in anticipation of the lottery.

Paul Lamerie was the best known and cleverest English silversmith of the first half of the eighteenth century. We have a good specimen of the beautiful work which he executed in the ewer and in the covered two-handled cup at Goldsmiths' Hall. There are other well known specimens, but perhaps no finer example exists than the centre-piece in the possession of count Bobrinsky of Moscow. This is an *épergne* for the dinner-table consisting of a bowl-shaped plateau on feet, which supports a dish and holds in sockets (the positions of which may be varied) trays for sweetmeats, candlesticks, and cruet-frames, pepper and sugar-casters, etc. The date letter is 1734.

Paul Lamerie is sometimes called Lemaire, but his name is never found thus in the records of Goldsmiths' Hall, where his various marks are entered by himself. In all these it occurs as simply Paul Lamerie. In his will, which is dated 1751, he is styled *de Lamerie*.

CHAPTER XI.

GOLD AND SILVERSMITHS' WORK OF FOREIGN ORIGIN : SCULPTURE : MISCELLANEOUS OBJECTS.

SOME account must be given of a large number of examples of plate of foreign origin other than English, and of miscellaneous objects of which reproductions have been made in Russia.

So far as the plate is concerned a brief description of the principal pieces will be sufficient.

There are three pieces of Amsterdam seventeenth-century work. Two of these, a silver-gilt ewer and basin, are inscribed on the backs in Slavonic, "Sent to the Tzar by the king of England in 1664," and they doubtless formed a portion of the presents brought by the Carlisle embassy.

The ewer is decagonal on a rather broad and flattened foot. The ornament is in relief, repeating in panels round the drum ten female figures playing musical instruments. The basin is circular, the border scalloped and gadrooned, with plain gadroons and caryatid figures alternately. The hall-marks are, on the ewer a D crowned and a fleur-de-lis crowned; on the basin a D crowned and a lion rampant crowned. The other piece is a silver-gilt tazza, the inside of the bowl embossed and chased with flowers, leaves, and tendrils. There is a short inscription in Russian underneath: "Gregory Dimitrievitch Stroganoff." The hall-mark is an L and three stars.

A large bratina-shaped bowl of silver from the Uspenski Sobor

is Danish work of the seventeenth century. It is engraved on the upper part with festoons of flowers and with two heads which are perhaps portraits. The silver mark is \$ in a circle; and three castles and the date 1660 in a circle indicate Copenhagen.

In German work a number of fine pieces have been reproduced from which the following may be selected:—

The collection of count Chéréméteff contributes two magnificent examples of Nuremberg work of the sixteenth century. The richness of decoration, excellence of workmanship, and fine preservation of one of these, a cup and cover of silver-gilt, is perhaps unequalled. This beautiful cup is chalice-shaped, the lip cusped in six lobes which are partly engraved each with the same interlaced pattern. The bowl then contracts very much, to spread out again in a flattened sphere until it joins the upper part of the stem. This is divided by a number of elaborately-chased and beaten-up bosses and collars and the foot is trefoil-shaped. The cover is nearly flat; that is to say, the embossed work does not make it very convex. The apex on the cover is a flat pearl. Beneath this is a construction composed of three concave-sided arches (within which are caryatid figures) resting above a band of enamel on six figures of sphinxes lying out between the six divisions of the lid. The latter is beaten up and chased with six cartouches of elaborate design. Next comes a hexafoil border with a Latin motto, and the edge is beaten up into a most beautiful and minute design in which cupids' heads alternate with minute groups of flowers or fruit. Beneath the engraved ornament on the lip of the cup is (corresponding to each division) also a cupid's head, next strap-work and charming masks embossed, all differing; then, on the more spherical part, are strap-work and minute repoussé work and six plain bosses on each of which is set a ruby. Formerly, also, six pearls or perhaps some other gems decorated this portion. The Gothic cresting beaten up from the broader part of the lobes is very remarkable and unusual. The decoration of the stem is exceedingly varied

with elaborate embossing and chasing, comprising wreaths, masses of fruit or flowers, strap-work, basket-work, etc.; indeed, it may be said to be jewelled with gold ornament, all minute and delicate. Then come a band (formerly enamelled) and three sphinxes corresponding to those on the cover and, in this case, with the trefoil-formed foot. The ornament on the foot itself is similar to that on the rest of the cup and enriched with three loose pearls.

There are traces of enamel in numerous parts, unfortunately scarcely more than traces, but in other respects the cup is in surprisingly good condition and the mottoes especially sharp and well preserved. The mark is the Nuremberg N and three stars, but we have no clue to the name of the maker.

A magnificent nautilus cup mounted in silver-gilt is also from the Chérémétéff collection. It is of the usual character of fine pieces of this kind, engraved and embossed and enriched with loose pearls. The figure on the cover is Neptune with his trident, mounted on a dolphin and driving three marine monsters with silver reins. The stem is formed of a kneeling negro clad in Roman armour. The mark is the Nuremberg N and TS conjoined. A well-known nautilus of a similar character is in the possession of her Majesty the Queen, and for a long time has been attributed to Benvenuto Cellini.

A very fine silver-gilt salver in the treasure of the Kremlin is elaborately chased with a variety of ornament and set with six plaques of mother-of-pearl in each of which is a ruby. This is ascribed to Cellini, and such an ascription will sufficiently illustrate its character; but it is undoubtedly German and probably Nuremberg work.

Another piece of sixteenth-century Nuremberg work from the treasure of the Kremlin may be noticed. It is of that description of vessel or table ornament in the form of a bird in which the head takes off to form a drinking cup. The figure is that of a life-sized eagle with expanded wings standing on a high circular base representing a mound, on which are small detached figures

of insects, reptiles, shells, etc., in the manner which we frequently find on such pieces. The work, which is principally chased and repoussé, is partly conventional, partly very realistic and life-like. As a figure it resembles and is large enough to form a lectern. The base bears a plaque with the following inscription: "Der Kön. May. zu Denmarcke und Norwege Christians dem 4 etc. Ihrem allergnedigsten König und Herrn hat die Landschafft aut Özel dis Trinkgeschir aus schuldigen Treuen unterthenigst verehret in dem 1595 jare und wunchem Ihrem Kön. Mayt. langes gesundes Lebe und glückseligs Regi." Beneath the pedestal is in Slavonic, "An eagle sent by the king of Denmark Christian." The mark is the Nuremberg N and a lion's head in a shield.

In Augsburg work there are several interesting examples.

An oval sixteenth-century salver from the treasure of the patriarch is chased with flowers and fruit. It bears two inscriptions in Slavonic; (1) "Dish of the Lord Boyar Dimitri Ivanovitch Godounoff, given to the church of the Holy Living Trinity in the convent of Ipatieff." (2) "Dish, etc., to be given to my wife Stephanie Andrevna." A handsome silver parcel-gilt cup is in the form of a lion rampant on a high base representing a mound, on which are the usual lizards. The lion holds a shell in his paws, and his head takes off to form the drinking cup.

Two very large salvers of silver-gilt Augsburg work of the seventeenth century are from the treasure of the Kremlin. They form part of the numberless collection of dishes used for the presentation of bread and salt. Both are finely repoussé; one with a very spirited battle scene, the other with a triumphal march of David carrying the head of Goliath, in which are a large number of figures and an elaborate decoration of trophies, etc. on the border.

An extremely interesting piece of Augsburg work from the Romanoff house at Moscow is the silver-gilt equestrian statuette of Charles the first, presented by that sovereign to the Tzar. The king is represented in armour, in a hat and feathers, holding

a staff in his hand. The prancing horse is supported upon the high mound-shaped base of the piece on his hind feet only.

A very large silver-gilt jug or ewer with a cover is somewhat of the kind already noticed in the description of the English plate. The drum is beaten up with acanthus foliage and with a band of tressed or interlaced ornament round the neck and foot. Cut work foliage is applied on the otherwise plain cover and round the base of the drum. A glass tankard mounted in silver-gilt from the treasure of the Kremlin is almost identical with that known as the "poison cup" at Clare college, Cambridge, which Mr. Cripps describes as probably German work of the latter part of the sixteenth century. The glass drum is inclosed in similar filagree work, to which the upper and lower mounts are hinged. On the cover is a vase with scroll handles, probably for cut leaf work now wanting. The mark is a double cross and something like a rose. A silver-gilt tankard from the museum of the Hermitage is remarkable for the richness of the repoussé and chased work. It has on the drum an arcade of five arches in each of which is a female figure playing a musical instrument or singing. The knob on the cover is decorated with a ring of rubies and emeralds alternately, after which comes a ring of coral, then one of diamonds, and a cone-shaped pearl as an apex.

The objects selected from the magnificent gold toilet service of the empress Anna Ivanovna may be taken here, although the evidence of their origin is scanty, and, according to some, the workmanship is French.

Nine pieces have been reproduced. The entire service, which is fitted into an immense chest, consists of a very large number of objects comprising every possible requisite for the toilet, and including a complete breakfast service with saucepans, *rechauds*, etc. All are of gold. The general character of the ornamentation on almost every piece consists of a chasing of very elaborate strap-work and flower decoration on a matted ground, with hanging festoons of fruit and flowers, scrolls, shells, and diapers,

and with scenes of animal life and of the chase inclosed in cartouches. Those which have been reproduced are a mirror, an ewer and salver, a jewel-casket, a toilet-box, a candlestick, a tea-pot, a coffee-pot, and a cup and cover.

The mirror, which is fitted into the lid of the chest, is of large dimensions, measuring three feet in height by two feet six inches wide. The frame is composed of scrolls on which are various figures and ornaments, vases with cupids, elegant female half-figures, draped, with butterfly wings, helmets, arms, and leaf-work. At the top is a shield with mantle bearing the imperial cipher in enamel surmounted by a large imperial crown, the base of which is covered with red translucent enamel and supported by two draped winged female figures holding palm-branches and blowing trumpets. On the lower angles of the mirror two couchant sphinxes serve for feet.

At the first glance the character of the service is no doubt suggestive of French work, but there are also many circumstances and details which would lead to the conclusion that it is of German origin. The female figures on the mirror, the sphinxes, and some other details have a French look, and remind one of the work of certain artists of the early part of the eighteenth century; but the crowns and enamelled pieces and the vases of flowers on the same piece are incontestably not French; it might be said, perhaps, that they are additions. No records of the history of this service exist in the records of the Winter Palace. The ciphers show it to have been made for the empress Anna who reigned between 1730 and 1740.

On taking the mirror to pieces for the purpose of moulding it the following inscription (which may be taken for what it is worth as applying to the portion on which it is, to the whole mirror, or to the entire service) was found rudely scratched behind the drapery which is beneath the imperial crown: "Johann Ludwig Biller fecit in Augspourg gold * * * hartogit (?) Carl II., * * *." In Trautmann's *Kunst und Kunstgewerbe* we find the

name of *A. Lorenz Bihler* as a goldsmith at Augsburg between 1730 and 1740.

A bottle or flask of silver-gilt with a screwed stopper and heavy curb-chain, somewhat of the shape of the German *bock-beutel*, comes from the collection of count Bobrinsky. The sides are engraved with two drinking scenes in the style of Teniers.

There are six pieces of Dantzic work. The general character of the ornament of this kind of work seems to be an embossing or stamping of patterns of flower and leaf work, often in diagonal flutings or tubes.

Two tankards from the Chéréméteff collection are of peculiar shape. One of them resembles the double ring-shaped *cruches* in *grès de Flandres*, and has in the centre of the open space formed by the four tube-like divisions a figure of a cupid drawing a bow. The other is quatrefoiled, formed of four gadrooned lobes, on three of which are cupids' heads projecting in full relief. The mark of Dantzic is the double cross which appears in the arms of that city, and also on those of the Chéréméteff family which came from Dantzic.

A silver-gilt statuette of Dantzic work of the seventeenth century is from the treasure of the Kremlin. This is a camel ridden by an Indian. The base represents the ground, with stumps of trees, lizards, etc., applied in the manner usual in this kind of work.

Amongst the German work are several fine hanaps and tankards, and bossed and other cups. A silver-gilt rose-water ewer and basin of the seventeenth century is in the form of the Persian ewers, repoussé in ten lobes, and decorated with bold leaf-work, shells, and roses. The ewer stands on a pierced tray which fits the circular bowl. On one of the lobes a double-headed eagle is beaten up, holding a sceptre and a sword and surmounted by a princely coronet; on the eagle's body are a dove with a cross in its beak, and, above, the sun and moon. These are the arms of a hospodar of Moldavia.

In Hamburg work there is a silver-gilt pail, one of a set of three, differing slightly, from the treasure of the Kremlin. It is eight-sided, on a corresponding foot or base. In the centre of each side is a long-shaped plain boss, the remainder being repoussé with strap-work and scroll flower-work, and panels with groups. The mark is the Hamburg castle and an eagle.

A Spanish fifteenth or sixteenth century silver-gilt and enamelled bowl is of the same kind as some of which there are already examples in the South Kensington Museum. It is almost completely covered with two elaborate friezes repoussé and chased in a rather high relief with grotesque and fabulous animals, wild men, vine and tendril work, all on a matted ground with a narrow border of feathers regularly laid. The centre is enamelled with a shield, on which is a tree in fruit, growing from waves. The bowl is from Troitsa monastery and inscribed on the edge in Slavonic: "In the year 7137 (A.D. 1629) this bowl was given to be placed, filled with rice, on the tomb of the boyar prince Dmitri Timophevitch Troubetzkoi."

A silver-gilt cup of a cocoa-nut form is probably Portuguese work. The lip is etched, the bowl cast in four sections, all alike, with strap-work and a figure of a man, nude, holding in each outstretched hand a bird by the neck. The original is in the treasure of the patriarch.

Two fine hanaps or standing cups and covers of large size, from the treasure of the Kremlin, are good specimens of Polish work. The drum of one of these is very finely worked and chased with strap-work and cartouches having cupids, winged demi-figures, hunting scenes, etc. The decoration of the cover, which is surmounted by an armed figure bearing a shield and spear, is altogether of different character, and seems not only not to be the original cover of the piece, but to be also made up of pieces of diverse and rather incongruous character. The cup is inscribed beneath in Slavonic: "Respectful homage of the burgesses of Wiatka to the Tzar in 16—."

In a collection of plate like that of the Kremlin it is extremely likely that several pieces may be not in their original form. They were formerly often used, and when taken to pieces to be cleaned portions perhaps were abstracted, and some of them wrongly put together again.

A silver-gilt Persian perfume sprinkler from the treasure of the patriarch is of the usual form—globular, with a long tapering neck on a plain, truncated cone-foot, and with a perforated stopper. It bears a Persian seal mark.

From the Romanoff house come six chessmen, a portion of a set in silver-gilt partly coloured. They are probably German.

French silversmiths' art of the last century is very well represented by a selection of two tureens or vegetable-dishes and covers from the magnificent set of twelve in the plate-room of the Winter Palace, two candelabra from the same place, and a salt-cellar from the collection of count Bobrinsky.

The decline of the gold and silversmiths' art at the end of the reign of Louis XIV. was very notable, and was increased by the sumptuary edicts issued by that monarch. Added to these, taxes out of all proportion were imposed on the industry itself. Subsequently, also, the state of the finances of the kingdom required great sacrifices, and (the king himself giving the example) immense quantities of plate found their way to the melting-pot: indeed so much that it may be said that French plate of the seventeenth century has almost disappeared.

The eighteenth century scarcely recovered the reputation of an art which had suffered from such severe blows. We are familiar with the semi-classical style in vogue, the draped figures and cherubs and clouds, and the false taste affecting forms in which regularity of lines was proscribed, and in which rock-work and shells producing that description of ornament which we call *rocaille*, prevailed almost exclusively. Great names are not however wanting; amongst them Ballin, Caillé, Thomire, Odiot, Roettiers, Charton, Meissonier, Germain and Auguste, are well known.

We can ascribe no artists' names to the set of dishes or the flambeaux which have been reproduced from the Winter Palace. The tureens are marked with the hall mark of 1769; but soon afterwards the state of the finances again led to a wholesale reduction into coin of works in the precious metals. As a consequence the taste ran in the direction of sham productions to simulate an appearance of riches which there were not funds to support. What the silversmith's art lost was a gain to that of the artist in ormolu, and we owe to these circumstances, perhaps, such works as those of the Caffieri and of Gouthière, which are now so much admired.

J. R. Auguste was one of the ablest of the great silversmiths of the latter half of the eighteenth century. To him is due the fine salt-cellar in the possession of count Bobrinsky. Pieces marked with his name, as is this one, are much esteemed.

All the dishes and tureens and covers in the set of twelve from which the selection has been made are of like character though differing in details.

One of them rests on four couchant lions, on a plateau gadrooned in panels, standing on eight small feet, in pairs, in shape like custard melons. The handles are figures of a merman and mermaid respectively; around the body of the piece are wreaths of laurel caught up with masks and quivers of arrows. On the cover is a group of amorini drinking from a helmet, with emblems of arms around them. The modelling of all the figures is extremely fine, and the gilding of the pieces very rich and thick.

In a second tureen the handles are formed of winged cupids bearing up wreaths of laurels which run round the body of the piece. The plateau is scrolled, on four scroll feet, and on the cover is a group of cupids holding a bird-cage and birds.

Two other covers have been reproduced. On one is a group of cupids playing; on the other they are amusing themselves with a gun, and blowing a horn, beneath them being birds and

emblems of the chase. With different variations, the same subjects form the groups on all the covers of the set.

For such a grand set the name of Germain might almost have been hazarded. It is true that his style is principally the *rocaille*, but he made also tureens and dishes with the elaborately modelled groups of vegetables, fish and shells, and other objects on the covers, of which some fine examples exist.

The stem of a five-branched candelabrum of silver-gilt is formed of the trunk of a tree, near which two cupids are playing. The branches and leaves spread out to form the five branches for the lights. These are of hammered work, in many pieces twisted and turned in every possible direction. (By Ballin?) In another silver-gilt candelabrum a boy with a flambeau and eagle surmounts the stem, which stands on four low feet. It bears the date mark of 1732-1738.

The salt-cellar by Auguste is an extremely elegant piece formed of a shell-shaped receptacle with a hinged lid on a base supported by two kneeling figures of cupids. It is signed "J. R. Auguste."

The sculpture galleries of the Hermitage, at St. Petersburg, have been already spoken of. Four fine antiques have been selected from them, and two remarkable pieces of Italian work: one has been attributed to Michael Angelo and the other to Raphael.

The unfinished statue said to be by Michael Angelo is simply prepared in the marble block, but enough has been completed to show a wonderful and powerful imagination; the shape moreover of the block gives the impression that the figure has been roughly hewn from it without other preparation, having itself suggested the idea. The figure is that of a man in a crouching position, the head bent down on the knees, and the hands grasping the right foot. We can distinguish without difficulty that the idea is that of an individual overwhelmed with some great grief and cast down in profound sadness and self-abandonment. In attributing

this fine piece to Michael Angelo it must be remembered that there is no positive evidence whatever to support the attribution, and that none of the accounts of his life and works make any mention of it.

The marble group of a dead child borne by a dolphin has many points of interest. It is singularly beautiful and is attributed to Raphael; the history of it is curious.

The group is that of a dead child borne to the shore by a dolphin which has inadvertently killed it and now carries it tenderly on its back. The child lies as if asleep, but on one breast is the fatal stab. It is of Carrara marble, a little less than life-size, polished as was the custom in Italy from the time of the renaissance to the beginning of the nineteenth century. Some portions have been restored: the earliest (by Cavaceppi) being part of the left wrist, the thumb of the left hand, and the middle toe of the right foot. Recent restorations have also been made of the lower half of the left foot, the big toe of the right foot; four fingers of the left hand, and the thumb of the right hand.

Without presuming to settle the question relative to the handiwork of Raphael, it will be useful to give a *résumé* of the history of the group so far as it is known.

At the time of the acquisition by the imperial Hermitage in 1861 of eighty pieces of sculpture from the Campana collection, and of the consequent rearrangement of the Hermitage galleries, a number of antiques were transferred from the Taurida palace. Nearly all of these were from the collection purchased by Catherine the second from Mr. Lyde Browne of Wimbledon, and they were distributed amongst the nine sculpture galleries of the Hermitage. The remainder (including the group of the child and dolphin) was provisionally relegated to the store-rooms in the basement. About the year 1872, M. Stefani (keeper of the antiquities of the Hermitage) recognised this group of the dolphin and child as that described under the number 40 of the catalogue of the Lyde-Browne collection.

There are two catalogues of the Lyde-Browne collection in the library of the British Museum. The first is in Latin, dated 1768: *Catalogus veteris ævi varii generis monumentorum quæ Cimeliarchio Lyde Browne Arm. Ant. soc. soc. apud. Wimbledon asservantur*. The second, dated 1779, is in Italian: *Catalogo dei più scelti e preziosi marmi, che si conservano nella galleria del Signor Lyde Browne Cavaliere Inglese a Wimbledon nella Contea di Surry: raccolti con gran spesa nel corso di trent' anni, molti dei quali si ammiravano prima nelle più celebri gallerie di Roma. In Londra. Presso Carlo Rivington*.

The earliest catalogue has no mention of the group: but in the later one occurs this entry: "Un gruppo d'un putto annegato sopra il dorso d'un delfino, che gli tiene la chioma nella bocca, opera di Lorenzetto Bolognese, secondo il disegno di Rafaele da Urbino; questa sta nella prima classe frà le sculture moderne, essendo d'una bellezza maravigliosa, già nel possesso del Barone di Breteuil, ambasciatore di Malta a Roma. Quel gruppo rappresenta un fatto ricordato da Plinio il giovane nelle sue opere."

In the volume of engravings illustrating the works of sculpture restored by Cavaceppi (*Raccolta d'antiche statue, busti, bassirilievi ed altre sculture, restaurate da Bartolomeo Cavaceppi scultore romano Roma, 1768, vol. i. pl. 44*), is a plate representing this group, and the following notice: "Delfino che riconduce al Lido il fanciullo da lui involontariamente ucciso con una delle sue spine nel condurlo a solazzo per mare. Opera di Raffaello eseguita da Lorenzetto e presentemente posseduta da Sua Eccellenza il Signor Bali de Breteuil Ambasciatore della Sacra Religione gerosolimitana presso la Santa Sede."

Passavant in his life of Raphael discusses the question whether Raphael ever executed any work of sculpture. In his general catalogue, under works of sculpture, he cites the following pieces which have been attributed to the great painter, viz., two designs for plates to be executed in bronze, a design for a medal. the

statues of Jonas and Elias in the Chigi chapel at Santa Maria del Popolo, a design for a perfume vase, a model for a fountain, a design for a die for a coin, and the group for the child and dolphin, concerning which last he was in ignorance of the discovery at St. Petersburg.

In the first volume he quotes a letter written by count Castiglione. It is dated from Mantua, May 8th, 1523, and addressed to Messer Andrea Pifferario his intendant at Rome. The letter says: "I should much like to know if he (Giulio Romano) has still the child in marble by the hand of Raphael and for what price he would cede it." Referring to the same subject, in the second volume Passavant remarks that after the letter just quoted it can scarcely be doubted that Raphael had attempted the art of sculpture in marble, and refers to the engraving and description of Cavaceppi. He further says: "The very natural pose of the child, the style of the head and the hair, the shape of the dolphin's head which absolutely recalls the dolphins in the painting of Galatea—everything induces the belief that this child is that of which Castiglione speaks." Perhaps the count himself suggested the subject to Raphael, a subject taken from the book of Ælian (on the nature of animals) where one reads that dolphins are devoted to man, and that one of these creatures carried to land a dead child.

"The plaster cast of this group is to be found amongst the casts of the collection of Mengs at Dresden (No. 82) and from it we can clearly establish that it is the group cited in the letter of count Castiglione. In the descriptive inventory of the casts acquired from the heirs of R. Mengs" (the earliest is dated 1783) "the group is described as 'putto morto sul delfino di S.A.R. di Parma.' From this inventory the original group should be at Naples, where, however, we have not come across it. It has been said also, without any foundation, to be at Turin. One would suppose that this group was the first essay of Raphael in sculpture, for all parts of the figure are not equal in execution, amongst

others the extremities : in some parts also the tool, badly directed, has taken away too much of the marble ; for instance, on the breast of the child, which is otherwise very well modelled, but the right side is smaller than the left. It is doubtful whether the dolphin, which is exaggerated in its movement, was executed exactly according to Raphael's design ; perhaps this accessory part was given over by him to Lorenzetto who treated it in his own way, but not with the purity and taste of the great master. Another circumstance seems to confirm this supposition ; that is, that the execution of the dolphin is equal in all particulars, while as regards the child the extremities as we have said have been neglected. Possibly Lorenzetto did not dare to touch those portions of the work which were due to Raphael.

"A repetition in marble of this group was acquired by the late earl of Bristol, bishop of Derry, who had it placed in his collection at Down Hill in Ireland. The *Penny Magazine* has published an engraving of it with the name of Raphael. But this group having been exhibited at the Manchester Exhibition in 1857 by its present owner Sir Henry Bruce, Professor Hettner, keeper of the Mengs collection of casts, has proved that it is only a copy. Not only does the marble not show the damaged parts which exist in the original (as may be gathered from the Dresden cast) but the latter is also of greater dimensions than that which we have seen at Manchester."

It may be added that the measurements of the plaster cast at Dresden are exactly those of the original of the Hermitage : the lines also and the number and disposition of the scales of the dolphin are identical.

There is another plaster cast of this group in Rome, the history of which is said to be that it belonged to Angelica Kauffmann, who not knowing whence it came, bequeathed it to M. Kestner who was afterwards Hanoverian ambassador at the Holy See. After his death it was lost sight of, and later on acquired by Lotsch, a German sculptor, who made from it a copy in marble which is

now in the palace of Oranienbaum. Finally the mould from which the Mengs cast was made was lately acquired by the museum of the Hermitage.

We may therefore conclude that both Cavaceppi and the Lyde-Browne catalogue of 1779 allude to the same group, and that the latter attributes the work to Lorenzetto from a design by Raphael; that it was restored by Cavaceppi; that between 1768 and 1779 (the dates of the Lyde-Browne catalogues) Mr. Lyde Browne acquired it from the baron de Breteuil, and that about the year 1787 it passed over to Russia with the rest of the Lyde-Browne collection.

With regard to Passavant's criticism of the negligence of the extremities we must bear in mind the restoration by Cavaceppi, and that the judgment of Passavant was probably formed from the Dresden cast. This cast may also have reproduced earlier restorations, or additions in plaster may have been made by the moulder.

Clarac in his *Musée de Sculpture* gives an outline of the group, taken probably from Cavaceppi's work. He calls it an "amour sur un dauphin," but gives no other description or reference except "Cavaceppi, t. i. No. 44." The Lyde-Browne catalogue (1779) further mentions the group as "un putto montato sopra un delfino, bel gruppo ben conservato, e comprato del duca di Colombrano a Napoli." Burger in his *Trésors d'Art*, speaking of the Manchester repetition, describes it as not even a very fine work: "le dessin en est court, l'exécution en est ronde et molle." The opinion of M. Guédonow, formerly director of the imperial Hermitage, is that the "pre-eminently Raphaellesque style of the composition, the almost antique beauty of the lines, the *morbidità* of the flesh, the fineness of modelling in the details, make this work a worthy companion to the Jonas."

Perhaps the most telling argument against the ascription of the group to Raphael is that it was unknown for two centuries and a half. During all that time the genius of Raphael was everywhere

exalted ; and it is surprising that if he had executed this group it should have been mentioned only in the letter of Castiglione. At the same time we must not forget that a group of a dead child is so mentioned, and that no one claimed to have found it until the one now at the Hermitage appeared.

The piece, however, must be left to speak for itself, and while some may be inclined with M. Guédonow to see in it a pre-eminently *Raphaelesque* style, others will deny not only that it is by Raphael, but maintain that it is not even of his time but Italian work of the eighteenth century.

An important fragment of antique sculpture of which a copy has been made was acquired by the Russian government amongst other objects from the Campana collection, and is now in the museum of the Hermitage. It is a bas-relief in white marble which formed no doubt part of the frieze of a small Greek temple. The extreme ends are missing : they bore probably the figures of Apollo and Diana which complete the history.

The subject represented is the story of Niobe and her children. A young girl in a despairing attitude appears to be supplicating Diana. Near her is one of her sisters who has hastened with the greatest anxiety to the assistance of her brother, who is on the point of expiring. Next is a group of two other daughters, one of whom appears to be completely overwhelmed with grief. A youth lies close by prostrate on the ground, and by his side his brother staggers in agony as he is on the point of falling. Last comes the unfortunate mother, Niobe herself, bearing up the youngest of her children whom she presses to her breast with an expression of the tenderest motherly solicitude, while the child raises its face towards its parent and throws its arms round her neck.

The group is inspired by a most pathetic and tragic feeling, and treated with admirable purity of style. The figure of the first young girl is full of vigour and movement as she raises the folds of her garment with one hand, as if to cover her face

and patiently wait her impending doom. At the same time to the grief of her own despair is added that which she experiences at the sight of her brother on the point of expiring beside her. This figure is the most striking perhaps in the group. The position is one of the greatest difficulty and has been overcome with astonishing ease and grace. The entire group is incontestably a masterpiece, in which we have nothing to regret but the absence of the two important figures of Apollo and Diana—figures which in such circumstances must have offered to the sculptor a worthy object for the highest efforts of his genius.

A fine bust in white marble comes also from the Campana collection. It is Greek, and according to some a Venus, to others a Niobe. The expression which we associate with Niobe does not appear to be wanting, and we may compare it with interest to the figure in the frieze just described. The nose, neck, and breast are modern restorations, and the opinion may perhaps be hazarded whether the bust is not a fragment of a complete figure.

A third work in marble was also formerly in the Campana collection: a Greek statue representing a young girl draped in the Doric chiton and over it a loose upper garment confined at the waist by a belt: on her feet are sandals. The mouth is slightly open, as of a person singing. As the figure now stands, the arms are extended and holding flambeaux; they are undoubtedly modern additions and have not been reproduced in the copy made for the South Kensington Museum. This statue, the drapery of which is very fine, is said to have been found at Cumæ.

A bust of Jupiter, crowned with laurel, completes the number of reproductions of sculpture. The head only is original.

Amongst the miscellaneous objects of which reproductions have been made, and which have not already been described in any special section, are the following:

A drinking horn of ox-horn from the arsenal at Tzarskoë-Selò is Danish of the thirteenth century. The whole of the surface of

this horn is carved, or rather deeply engraved with interlaced flower-work, figures of ravens, hunting groups, dragons, and chimæra, and with the following inscription: "SIGVALVR : HREIDAR. SON. A. L. : ᚦ. HORN. M" (Sigvalur, son of Hreidar gave this horn?) On the lip is "Anno xii6o : x : 6 : IVNI." The mixture of Arabic and Roman numerals is curious. It would appear also that the former were not in use in the north until the fourteenth century. The date inscription is therefore much later than the rest.

An ivory walking staff is from the regalia room of the Kremlin. It is an irregular-shaped, crutch-handled staff of Russian work, carved with a slight ornament in relief.

An elaborately ornamented door-lock of brass is English; inscribed "Richard Bickford Londini fecit 1675." The original is in the Golitzin collection at Moscow.

Another door or cabinet lock from the same collection is a richly decorated work in steel; Italian, dated 1617. It is chased with caryatid figures in arched recesses in high relief and other ornament. On account of the intricate nature of the work, parts only have been reproduced.

A vase and cover in wood from the collection of M. Botkine of Moscow is a fine specimen of Italian sixteenth-century work. The vase is oval, of classical shape on a foot. A frieze runs round the body, carved with a combat of amazons and centaurs in high relief.

A specimen of German work in *cuir bouilli* comes from the arsenal at Tzarskoë Selò. It is a knife-and-fork case of the usual form and style of the end of the sixteenth century. The ornament consists of scroll leaf work, and there is a shield bearing a bull rampant and a star.

The famous cameo known as the Malmaison cameo, now in the museum of the Hermitage, is well known. It is an oriental sardonyx of three layers of very large dimensions. The subject represented takes us to that ancient country, the mother of

the arts, to whom even Greece owes so much—to Egypt. After the subjugation of Egypt by Alexander, it was governed during three centuries by a great family, that of the Lagides. Ptolemy, the second of that name, and Arsinoë, his first wife, are represented in this piece. Many medals are known which give a sufficiently exact idea of the physiognomy of this prince to enable us to identify as his this portrait which, after the great Vienna cameo, is one of the finest and largest known works of the kind. The lowest layer is of dark smoke-colour and transparent; the next is white, and on it the heads are cut in relief; the third of a sardonyx colour has been used for the helmet and armour of the prince.

The cameo is set in an oval frame in the style of the first French empire; extremely good Russian silver-gilt work.

It may be as well to notice here amongst the objects copied of a miscellaneous character, three fine specimens of French ormolu work of the last century.

A table or gueridon formed of a slab of agate mounted and supported on a tripod in gilt-bronze or ormolu is modelled after the Pompeian three-legged braziers, the top reversed to form the table top. It appears to be to a great extent a copy or adaptation of the well-known tripod in the Museo Borbonico, except that the animal-leg supports are more elaborately ornamented.

It is nearly always difficult to give the name of the maker of these famous French works in ormolu, but when we call to mind the splendid workmanship of Gouthière, and especially if we take notice of the style and execution of the delicate hammered leaf-work which connects the legs of the tripod, we may reasonably ascribe this piece to him, from a design perhaps by Dugourc. The original is in the gem-room of the museum of the Hermitage.

A very tall, ten-light candelabrum of gilt-bronze, is one of a pair in the collection of count Chéréméteff in St. Petersburg. Probably no finer piece of the kind is in existence. A candelabrum in the Mobilier National at Paris is almost identical and

has always been considered a *chef d'œuvre*; but there its companion is wanting, while in Russia we have a pair.

The three-sided concave base rests on a rosso-antico stand. Rising from it are three standards ending in goat-hoofs, and inclined towards each other. In the space between is a tall vase of iron lacquered blue supporting the branches for the lights; between the latter is drapery, and on the apex a vase of flowers. In each side of the base is a female head framed in a circular concave medallion, from which spring falling garlands of flowers.

M. Williamson in his *Meubles d'Art du Mobilier National*, speaking of the similar candelabrum in that collection, claims for it the supremacy over all those that the end of the eighteenth century has bequeathed to us, whatever may be the beauty and importance, not only of the pieces of the same kind contained in the Mobilier National, but also of those for which the most famous collections are remarkable.

Tradition ascribes this piece to Gouthière, and it certainly appears to unite much of the style of ornament which characterises his work. We have here a lavish use of the pearled or beaded borders, a profusion of bunches of grapes in the festoons and garlands, the twisted cords which form the branches, the terminals of narcissus, the elegant curves of leaf-work, and the flowering sockets for the candles.

The Chéréméteff candelabra differ from the example in the Mobilier National almost solely in the form of the animal-leg standards. In the former they are straight. In the latter they are bent into a lyre form. The straight form will suggest itself to many as more regular and noble. The central vase in the first-named collection is plain, while in the other it is powdered with stars, but both bear the same bas-reliefs of children on the encircling frieze.

A rather tall Louis XVI. candlestick, the stem formed of four female caryatid figures with hanging festoons and leaf-work ornament, is also from the collection of count Chéréméteff.

The reproductions include a considerable number of bronzes of various kinds and dates. Amongst the antiques we have a Roman bronze bowl, a Prenestine cist or toilet casket, a fragment formerly in the Campana collection, and an Etruscan vase. The bowl is deep with a straight handle terminating in a ram's head. In the centre is a figure of an armed man in low relief. The prominent parts of this relief and parts of the ram's head are damascened in silver and nielloed. The bronze fragment shows the head, shoulders, and one paw of a lion. The original is in the museum of the Hermitage. The Etruscan vase from the Hermitage museum is amphora-shaped, the neck expanding from immediately below the lip, and contracting again to a circular base. The handles are rather flattened from the round, and beginning from a little below the lip terminate on the broadest part of the body of the vase in female masks. They are otherwise almost unornamented, and the remainder of the piece is absolutely so. It is covered with a variegated rugged patina.

The term *cist* in a general sense signifies any kind of casket or basket. Originally it meant a kind of cylindrical basket of osier used for carrying vegetables and fruit. Cists for holding articles of the toilet are often represented on Greek monuments. They were generally cylindrical baskets or wooden boxes. We have no evidence that the bronze cists of which such a large number have been found in the necropolis at Preneste were in use in Greece or southern Italy. Elsewhere they are rare, although at Bologna they have been found quite plain and not ornamented with the usual engraved design.

The Prenestine cists are all cylindrical or oval. Sometimes they are lined with wood. The handle of the cover, when not hinged as in the oval cists, is almost invariably formed by a group consisting generally of two athletes or nude men and women, their outstretched arms resting on each other's shoulders.

The use of this description of cist is not certain. They were probably intended for toilet purposes, to hold the mirrors, strigils,

combs and cosmetics of Roman ladies. Sometimes there are evidences that they were used for worship and mystical purposes, and now and then as cinerary urns, although this would not prove that they were made with such an object.

The cist reproduced is of the usual cylindrical form standing on three griffin's claws surmounted by lions. Round the sides is engraved a scene with eleven figures amongst which are Hercules carrying off a quadruped, Iolaus, Minerva, three naked figures at a fountain, and Mercury. On the cover is an engraved figure too indistinct to be identified. The lid is slightly concave, the handle formed by two nude figures in the usual position. The condition is fairly good but it has been, and not skilfully, repaired. The whole surface is covered with a beautiful malachite-like smooth patina.

This cist was found at Palestrina and was at one time in the Campana collection, from which it passed to the imperial Hermitage.

Reproductions of several examples of mediæval bronze work have been made, most of the originals being in the collection of Mons. Botkine of St. Petersburg.

Monsieur Michel Botkine is well known as a connoisseur and collector. He has passed many years in Italy, and it is not surprising therefore that his collection is mainly comprised of objects of mediæval Italian art. It is a veritable museum, and as such, through the kindness of the owner, is open on certain days to the public. Though not extensive it may be said that its contents have been chosen with the greatest judgment. There is scarcely an object which is not a fine example of its kind.

The pieces which have been chosen from this collection for reproduction are principally of one type—Italian bronze work of the sixteenth century, and these again are almost entirely confined to door-knockers.

It is scarcely necessary here to do more than allude to the magnificent bronze productions of that period, and to notice

the care and talent bestowed on the most ordinary objects of domestic use. In the middle ages art forced itself everywhere. It was not content with enriching precious objects only, but as much care was bestowed on those which served almost every purpose of domestic life. No matter how humble the object, or how little generally exposed to view, the artists of those days were not content to scamp the work or to be satisfied with reiterated productions of the same designs. They had also the supreme advantage, which is now so rare, arising from the fact that in most of the branches of art the designer executed at least in the principal parts his own work and disdained mechanical reproductions. He worked also with a bold and fearless hand and was not afraid of curious conceits.

Thus it was that in Rome, Florence, Venice, and the great cities, the adornments of the chief houses received every possible care. The gates, the doors and their knockers, the fountains—in short, the whole decoration of a rich house, show that in those days what was worth doing was worth doing well, and that a sham was an abhorrence. The patrons of art fostered it by their generous commands, and artists were not wanting whose ambition was to make a great name and a permanent renown. How seldom indeed do we meet with any object of the great period of Italian art, with any pretension to more than the most simple form, whose design is not good and studied in grace. Even if of the simplest kind, then it aims at being no more than simple, graceful, and natural, and perfectly adapted to the purpose.

The selection of door-knockers from the Botkine collection has been made as a complement to the already fairly representative collection in the South Kensington Museum. Not many years ago we could admire in their original places these interesting and artistic objects. If now few remain there, it is for the benefit of the many that we are enabled to give them a closer and more attentive inspection, and few probably will regret that the taste and

knowledge of collectors have rescued them from the fate to which the decay of the ancient splendour of the country would have consigned them.

A fine door-knocker of a not uncommon kind is one formed of a female figure issuing from a shell, her outstretched arms resting on the heads of lions on each side; the extended limbs of these are prolonged into scrolls which unite in the upper part. The original is from the Guazzi palace at Venice.

Another is composed of two dolphins suspended by their tails; between them is a cupid, and beneath a female mask.

A third is complete, with the ornament for the other of the pair of folding doors. The knocker is composed of a female figure seated on a lion between winged female figures. Above is a shield, and beneath a horned mask. The ornament or handle of the other door is a fine head of a boy laughing. This splendid piece is from the Castel del Piove at Padua, and is attributed to Sansovino who built the castle.

A fourth is of different form; a winged lion or griffin, and the square-headed anvil is surrounded by a circular ornament.

A fifth is composed of a satyr with protruding tongue between two dolphins, above is a sphinx, and beneath a ram's head. The original is from the villa of Sixtus V. at Perugia.

A sixth from Florence is formed of a shield of arms supported by two cupids.

A seventh from Venice has a cherub with crossed arms between two dolphins.

A small bronze hand-bell comes from the same collection; also Italian sixteenth-century work. The handle of the bell is plain baluster-shaped. The upper part is decorated with a band of leaf ornament in relief; next, a frieze alternately of medallions and recumbent nude figures; on the sides a coat of arms twice repeated, masks, scrolls, and cornucopiæ.

A bronze figure for a fountain, a boy blowing a horn, is from the museum of the Hermitage. It is nearly life-size and in the

style of John of Bologna to whom it may be attributed, or at least to one of his numerous pupils.

A large equestrian statuette of Louis XIV. is also from the same museum. The king is in flowing wig and Roman costume. A similar statuette by Girardon (1628-1715) is in the Louvre. Another, known as the elector Max Emanuel, is in the Bavarian National Museum at Munich.

APPENDIX.

*A List of the Hall Marks to be found on the English Plate
in Russia which has been copied.*

- FLAGON, 1571. . . . Lion passant, leopard's head crowned, O
(black letter, small), and maker's mark
BT in linked letters on a shaped shield.
- CUP, 1585 The two first as before, H (Roman letter,
capital), and maker's mark SB on a
shaped shield.
- SALT, 1594. . . . The two first as before, R (Roman capital),
and maker's mark a rose and AS.
- FLAGON, 1596. . . . The two first as before, T (Roman capital),
and maker's mark a hooped barrel with
an animal on it being a rebus for New-
ton (Newt-tun).
- LEOPARD, 1600 The two first as before, C (Lombardic,
external cusps), and maker's mark (?).
- CUP, 1601. The two first as before, D (Lombardic,
external cusps), and maker's mark a
triangle.
- FLAGON, 1604. . . . The two first as before, G (Lombardic,
external cusps), and maker's mark IH
and a bear in plain circular stamp.
- GREAT JUG, 1604 The first three as before, and maker's
mark an animal's head erased, between
pellets, on a shaped shield.
- FLAGON, 1606. . . . The two first as before, I (Lombardic,
external cusps), and maker's mark (?).
- CUP, 1610 (?). . . . The two first as before, H or N (Lom-
bardic, external cusps), maker's mark
TF in inked letters (a very celebrated
mark).

- FLAGON, 1612 . . . The two first as before, P (Lombardic, external cusps), and maker's mark TC with two pellets above and a pellet below, on a shaped shield.
- TANKARD, 1613 . . . The two first as before, Q (Lombardic, external cusps), and maker's mark WR with a rainbow below.
- SALTS, 1613 . . . The three first as before, and maker's mark RB in shaped shield.
- SALVER, 1614 . . . The two first as before, R (Lombardic, external cusps), and maker's mark (?).
- GREAT JUG, 1615. . The two first as before, S (Lombardic, external cusps). Maker's mark RB as above.
- CUP, 1617 The two first as before, V (Lombardic, external cusps), and maker's mark IP and beneath a bell in a shaped shield.
- FLAGON, 1619. . . The two first as before, B (Italic, small), and maker's mark IS, a crescent below on a shaped shield.
- SALVER, 1663 . . . The two first as before, F (black letter capital), and maker's mark H, in a heart.
- FLAGON, 1663. . . The three first as before, and maker's mark HG, three pellets above and star between pellets below on a shaped shield.
- CANDLESTICK, 1663 . The three first as before, and maker's mark a star above a scallop-shell between six pellets, on a plain shield.
- WINE CISTERN, 1734. Lion's head erased, figure of Britannia, T (Roman capital), and maker's mark KA and mitre for Charles Kandler.
- CENTREPIECE, 1734 . Lion passant, leopard's head crowned, T (Roman capital,) and maker's mark PL under a crown (the old sterling mark) for Paul Lamerie.

Hall Marks on the Plate of Foreign Manufacture.

97. { EWER. Silver-gilt. Amsterdam. Seventeenth century. D
crowned and a *fleur-de-lis* crowned.
SALVER. Silver-gilt. Amsterdam. Seventeenth century.
D crowned and a lion rampant crowned.
98. TAZZA. Silver-gilt. Amsterdam. Seventeenth century.
L and three stars.
99. BOWL. Silver. Copenhagen. 1660. \$ in a circle and
three castles and 1660 in a circle.
126. 7, 8, 9. TUREENS AND COVERS. Silver-gilt. French.
1769. Date mark of 1769.
130. CANDELABRUM. Silver-gilt. French. Eighteenth century.
131. CANDELABRUM. Silver-gilt. French. Date marks of
1732-1738.
133. NAUTILUS CUP. Silver-gilt. Nuremberg. Sixteenth cen-
tury. N and TS conjoined.
134. CUP AND COVER. Silver-gilt. Nuremberg. Sixteenth
century. N and three stars.
135. CUP. Silver-gilt. Nuremberg. Sixteenth century. N and
a lion's head in a shield.
140. TANKARD. Silver-gilt. Nuremberg. Sixteenth century.
N and CK.
142. BEAKER. Silver-gilt. Dantzic. Seventeenth century.
Double cross of Dantzic.
143. CUP. Silver parcel-gilt. Augsburg. Seventeenth century.
Pine-apple and HL.
146. FLAGON. Silver-gilt. Dantzic. Seventeenth century.
Double cross of Dantzic and IR.
147. WINE-CRADLE. Silver-gilt. Dantzic. Seventeenth century.
Double cross of Dantzic.
149. TANKARD. Silver-gilt. Dantzic. Seventeenth century.
Double cross of Dantzic.

150. TANKARD. Silver-gilt. Dantzic. Seventeenth century.
Double cross of Dantzic and SO.
153. PLATEAU. Silver-gilt. Augsburg. Seventeenth century.
Pine-apple and HB in a circle.
154. PLATEAU. Silver-gilt. Augsburg. Seventeenth century.
Pine-apple and HN conjoined.
155. FIGURE OF A CAMEL. Silver-gilt. Dantzic. Seventeenth century.
Double cross of Dantzic.
156. STATUETTE OF CHARLES I. Silver-gilt. Augsburg.
Seventeenth century. Pine-apple.
166. FLASK. Silver-gilt. Augsburg. Eighteenth century. Pine-apple.
167. BOWL. Silver-gilt. Nuremberg. N and HR and HF conjoined in circles.
168. CUP AND COVER. Silver-gilt. Nuremberg. N and H.
169. CUP. Silver-gilt. Nuremberg. N.
170. CUP (figure of a wild man). Silver-gilt. Nuremberg. N.
172. CUP AND COVER. Silver-gilt. Nuremberg. N.
173. STANDING CUP. Silver-gilt. Augsburg. Pine-apple and CH.
175. GREAT JUG. Silver-gilt. Augsburg. Pine-apple and MH conjoined.
176. TABLE FOUNTAIN. Silver-gilt. Augsburg. Pine-apple.
177. TANKARD. Silver-gilt. German (?). A cross in a square.
178. TANKARD. Silver-gilt. Augsburg (?). A double cross and rose (?).
179. TANKARD. Silver-gilt. Augsburg. Pine-apple and HB conjoined.
180. TANKARD. Silver parcel-gilt. German (?). W and GH.
182. TAZZA. Silver parcel-gilt. Augsburg. Pine-apple and (?).
183. TAZZA. Silver-gilt. Augsburg. Pine-apple and a stork in a circle.
277. PAIL. Silver-gilt. Hamburg. Seventeenth century.
Castle and an eagle.
278. CUP. Silver. Hamburg. Seventeenth century. Castle.

